

GamerZines

ISSUE 17 | JUNE 2014

First Look

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EXCLUSIVE HANDS-ON PREVIEW

GRIDTM
AUTOSPORT

The Elder Scrolls

ONLINE



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WELCOME TO FirstLook



It is with a heavy heart that I write that this will be the last issue of FirstLook under my supervision. Being Editor of this magazine has been a blast over the past seventeen issues, but after pouring everything I have into this free publication I've decided to call it a day and move on. Sentimentality aside, this month's issue is still focused on what FirstLook has always been about - the games! And boy do we some gems! Inside these pages we've deliberately sidestepped the annual willy-waggle-fest known as E3 to only talk about games that we actually care about - ad-budgets be damned! There's no CGI trailers, no hype and no talk of the increasingly boring 'console war' between Sony, Nintendo and Microsoft. Instead we're focusing on the developers, the games and if we think any particular title is worth your cash. Those are the rules that we founded this mag on eighteen months ago and long may they last into the future. It's been a pleasure...

Enjoy the issue.

Andy Griffiths, Editor
FIRSTLOOK@gamerzines.com

MEET THE TEAM

*Still pondering
gaming's
illustrious future...*



Nicola Murphy
Striker supremo!

**Don't miss!
This month's
top highlights!**



HOMEFRONT: THE REVOLUTION



VALIANT HEARTS: THE GREAT WAR



SUPRA BALL



NOSGOTH

QUICK FINDER



[Spacehulk:
Deathwing](#)

[The Evil Within](#)

[Nosgoth](#)

[GRID: Autosport](#)

[Wolfenstein:](#)

[The New Order](#)

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[Must Haves](#)

[Valiant Hearts:
The Great War](#)

[Homefront: The
Revolution](#)

[Supraball](#)

[Wolfenstein:
DLC & UGC](#)

[Round-up](#)

Codemasters go back to basics with **GRID AUTOSPORT**

**WE LOSE OUR LUNCH
TO THE EVIL WITHIN**

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The image shows the cover of the January 2014 issue of FirstLook magazine. The main title is "FirstLook" with "GamerZines" above it. Below the title, there's a large image of a racing car from GRID Autosport. To the right of the main image are five smaller thumbnail previews for other games: "VALIANT HEARTS: THE GREAT WAR", "THE EVIL WITHIN", "NOSGOTH", "GRID: AUTOSPORT", and "WOLFENSTEIN: THE NEW ORDER". At the bottom of the cover, it says "EXCLUSIVE HANDS ON PREVIEW" and "GRID AUTOSPORT". The overall background of the page has a yellow and orange striped pattern.



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Wolfenstein®

THE NEW ORDER



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FirstLook



Blood and Gore
Intense Violence
Strong Language
Strong Sexual Content
Use of Drugs

PREVIEW



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VALIANT HEARTS: THE GREAT WAR

THE BRAVEST OF ADVENTURES

Emphasising the pain of loss is something few videogames do well – especially those set in periods torn apart by war. That's why of all the games Ubisoft paid reverence to at this year's E3, *Valiant Hearts: The Great War* is the one that sticks out the most in our minds. Ubisoft Montpellier must be absolute bonkers if they think they can communicate the horror and sacrifice of The Great War, but by god we're glad they are giving it a go.

Valiant Hearts is structured like a traditional adventure game, with World War 1 providing the setting. The campaign is inspired by actual letters written during the

period and catalogues the exploits of five different soldiers all seeking to stay alive in what many consider humanity's darkest and most violent conflict. The visuals may be all cutesy pie, but that doesn't mean this experience pulls any punches with the source material. Even the trailer makes us well up a little inside and that isn't just down to the cute little medic doggy...

Here's hoping Ubisoft Montpellier can pull off this most daring of war games as it has the potential to turn the common view of games purely being about violence completely on its head. No pressure then guys! ■



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PREVIEW

SPACE HULK: DEATHWING

PUB: FOCUS HOME
INTERACTIVE
DEV: CYANIDE STUDIOS
STREUM ON STUDIO
PLATFORM: PC
PLAYSTATION 4 AND
XBOX ONE TBC
ETA: 2015

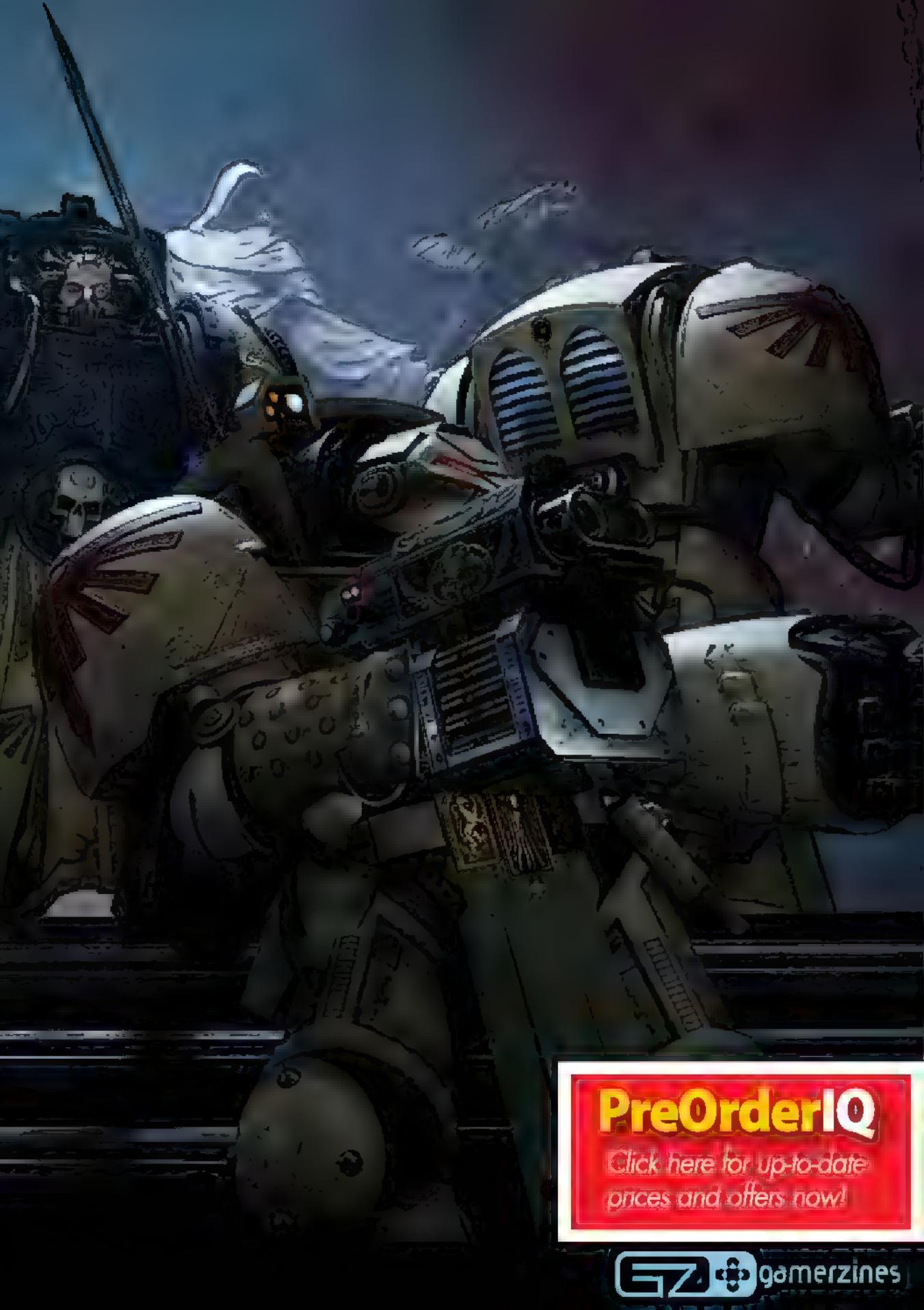
THE SPACE MARINE RETURNS

One of the biggest tragedies of THQ closing in 2013, aside from the job losses of course, was Relic Entertainment no longer holding the license to Games Workshop's formidable Warhammer 40k universe.

The studio behind the brilliant third-person shooter *Space Marine* and the genre-changing RTS series *Dawn of War* popularised Games Workshop's sci-fi universe for a whole new generation, yet it's looking increasingly unlikely that they'll be able to set a game within it again. We still hold out hope for a *Space Marine 2* in the far flung future, but until

then, little-known French outfit Streum On (with help from *Blood Bowl*-loving Cyanide) are developing a new first-person shooter set in the 40k universe, with players controlling the head of a squad of Space Marine Terminators as they venture inside a wayward *Space Hulk* vessel infested with intelligent, serpent-like aliens known as Genestealers.

Powered by the Unreal Engine 4 and boasting Oculus Rift support straight out of the box, this will be a prettier game than *Space Marine*, but it remains to be seen whether it has as strong a soul. Time will tell... ■



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'FLIES IN THE FACE OF OTHER
STRATEGY GAMES'

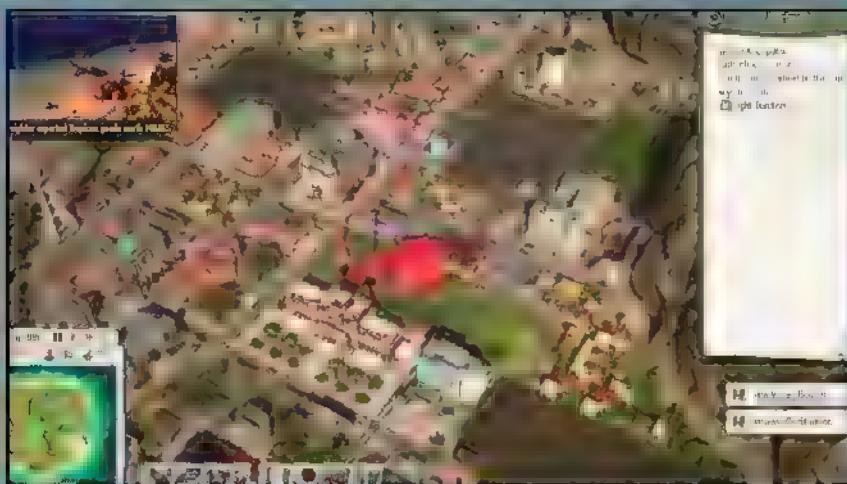
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CORRUPT

- PC

EL PRESIDENTE: A RULER FOR ALL AGES



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MUST HAVES

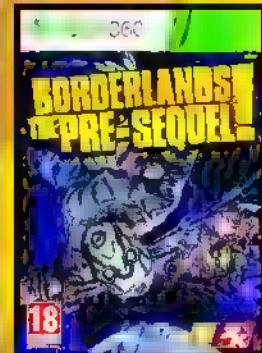
Borderlands: The Pre-Sequel

Handsome Jack back when he was, uh, more handsome...

Gearbox Software are taking a step back from the *Borderlands* series by allowing the entirely unproven 2K Australia to helm the next game in the series. This could be either a good or bad thing, but honestly we're looking forward to seeing what changes another studio would make to this uber-successful franchise's core first-person shooter loot-'em-up formula. The *Pre-Sequel* focuses on the series' somewhat

cocky antagonist Handsome Jack and his journey from being an inmate on a prison located on Earth's moon to ruler of Pandora. There will be a selection of new combat classes to play, including the ability to play as a Claptrap bot, and dozens of new fourth-wall-breaking quests to enjoy.

Borderlands was average, but *Borderlands 2* was brill. Here's hoping 2K Aus can continue the franchise's upward trajectory.



PUB: 2K Games
DEV: 2K Australia
Gearbox Software
PLAT: PC Xbox 360
PlayStation 3
ETA: 17th October

Dead Rising 3



The latest entry in Capcom's cooky zombie genocide series was for us the only Xbox One exclusive that had us kinda tempted to pick up Microsoft's latest console, but now

that temptation has been bludgeoned into submission thanks to Capcom confirming that the game will arrive on PC later this summer, via Steam. Pah, next-gen consoles. Who needs 'em!

PUB: Capcom
DEV: Capcom Vancouver
PLAT: PC
ETA: Summer

Metro: Redux

Deep Silver will bundle together *Metro: Last Light* and *Metro 2033*, with all DLC, in a new compilation celebrating 4A Games horror FPS series. *Redux* features enhanced

editions of both games boasting new AI, better weather and lighting effects and improved weapon handling. If you haven't tried *Metro* yet, give this bundle a thorough look.



PUB: Deep Silver
DEV: 4A Games
PLAT: PS4, Xbox One, PC
ETA: Summer

Evolve



PUB: Electronic Arts
DEV: Popcap
PLAT: PC
ETA: 24th June

October is shaping up to be one hell of a busy month for videogames again, with not only *Evolve* but *Dragon Age: Inquisition*, *Alien: Isolation*, *Driveclub*

PUB: 2K Games
DEV: Turtle Rock Studios
PLAT: PC, Xbox One, PlayStation 4
ETA: 21st October

and more set for release. One title will inevitably get marginalised during this release rush and we really hope it isn't Turtle Rock's imagined sci-fi co-op shooter. Trapper FTW!

Plants vs Zombies: Garden Warfare



It's been a big month for *Plants vs. Zombies: Garden Warfare*. Firstly, Popcap confirmed that they will be adding micro-transactions to the game, as we predicted in *First Look*.

Issue 14, and secondly they also revealed a PC launch date. We're looking forward to seeing what the PC community makes of this unique family-friendly multiplayer shooter.



Child of Light

PUB: Ubisoft
DEV: Ubisoft Montreal
PLAT: Playstation Vita
ETA: 1st July

Okay, so *Borderlands 2* proved that not every game should port itself to Vita, but that doesn't mean we're any less excited about *Child of Light* heading to Sony's

handheld. Boasting turn-based combat, colourful visuals and a plot which sees a little girl take on a god to steal back the moon, stars and the sun, *Child of Light* is different.

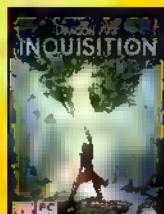
Batman: Arkham Knight



PUB: Warner Bros.
DEV: Rocksteady Games
PLAT: PC, PlayStation 4, Xbox One
ETA: 2015

We had a feeling that *Arkham Knight* wouldn't be released this year, despite Warner Bros. Games assertions. We don't really care when Rocksteady's sequel arrives though, as long as it's good that's all that really counts. Oh and the Batmobile better pack more gadgets than Bond's Aston Martin DB5.

Dragon Age: Inquisition



PUB: Electronic Arts
DEV: BioWare
PLAT: PC, Xbox 360, PlayStation 3, PlayStation 4, Xbox One
ETA: 10th October

Utilising DICE's Frostbite 3 engine, *DA: Inquisition* might just be the prettiest fantasy RPG to date, but this sequel from BioWare isn't just about high polygon models and pretty vistas. This release features returning characters, more impactful moral choices and a truly convincing open world. Sign us up!

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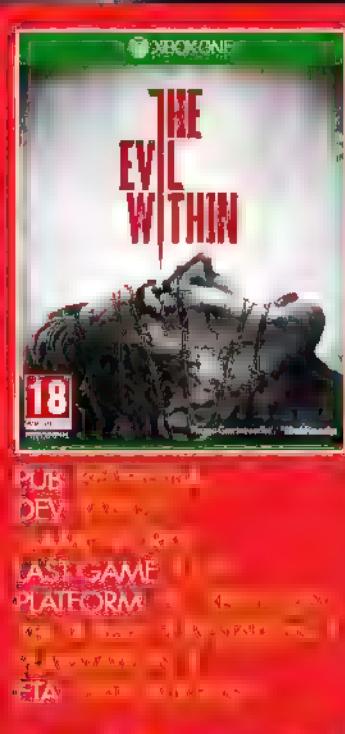


Carbine



THE EVIL WITHIN

HANDS-ON PREVIEW



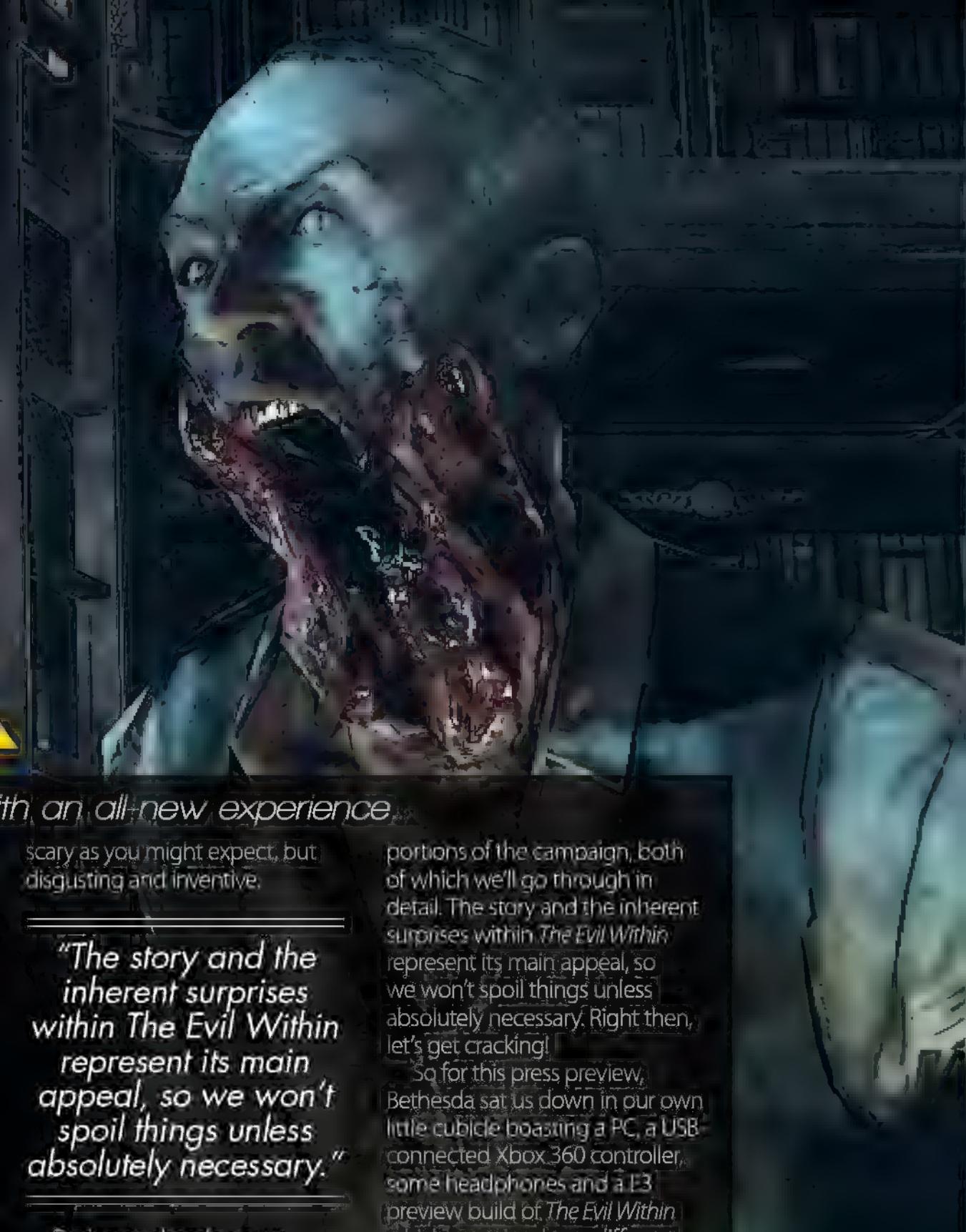
The master of videogame horror returns with

It's easy to get excited about *The Evil Within*, it's a whole new horror universe from the mind who birthed *Resident Evil*, Shinji Mikami, and it's set to be the first budget horror game for next-gen consoles in addition to PC, Xbox 360 and PlayStation 3. This excitement is both a blessing and curse though, as while playing it we found it hard to suppress our thoughts of the near-constant comparisons with *The Evil Within* and *Resident Evil*.

We're talking about the original *Resident Evil* and the fourth game

in the series. Not the god awful *Resident Evil 5* thankfully, and we think those comparisons were down to the game's structure and how our preview experience was split into two parts.

Now before we tell you anything else, let us put your fears to rest – *The Evil Within* is good. Sure, it isn't terribly original and some of its core moment-to-moment gameplay has been borrowed wholesale from other survival horror hits, but it is haunting in a way that big budget horror games rarely are. Not as



with an all-new experience.

scary as you might expect, but disgusting and inventive.

*"The story and the inherent surprises within *The Evil Within* represent its main appeal, so we won't spoil things unless absolutely necessary."*

During our hands-on we sampled two significantly different

portions of the campaign, both of which we'll go through in detail. The story and the inherent surprises within *The Evil Within* represent its main appeal, so we won't spoil things unless absolutely necessary. Right then, let's get cracking!

So for this press preview, Bethesda sat us down in our own little cubicle boasting a PC, a USB-connected Xbox 360 controller, some headphones and a E3 preview build of *The Evil Within*, which contained two different playable sections. This room was ➤

PREVIEW



Sebastian Castellanos does have a torch with him, and while this allows him to see his surroundings more clearly, it also attracts more nefarious creatures to his presence.



completely dark by the way, with only the bright hue of our own little TV screen and a dozen or so other journalists in other cubicles lighting the room. This sounds like the ideal environment for sampling a horror game, right? Cut off from the outside world, in complete darkness apart from the game we were about to leap ourselves digitally into. Yep it was perfect, and ever so slightly intimidating, but when we sat down to play the game we didn't actually find it scary at all. To be honest, it was more gross if anything.

A TALE OF TWO DEMOS

The first demo took place after the first act, with the controllable protagonist Sebastian Castellanos and the annoyingly distraught Doctor Jimenez searching for a distinctly grey-haired adolescent known as Wesley outside a rural village, which looked as though

it had been ripped right out of *Resident Evil 4*, right down to being populated by enemies that acted as though they had studied the *Los Ganados: How to Act Scary* handbook. You know what we mean... groups of gaunt-looking fellows armed with pitchforks and scythes meandering around piles of dead bodies with seemingly no other purpose than to give your trigger finger something to do from point A to B. We're not entirely sure why horror games, at least the big budget variety, need to have lots of shooty-shooty action in them now, but *The Evil Within* unfortunately doesn't shirk that trend.

Thankfully this escort section, which involved shepherding the doctor around this dark area, didn't last too long and it didn't involve any kind of AI commands like 'Stay Here' or 'Move There'. Instead, the good doctor just waited around while we engaged

Just to make sure you feel even more on edge, occasionally traps are sprung which grab your character by the foot and drag them into a meat grinder. Shoot the red light above the door to cut loose the tether.



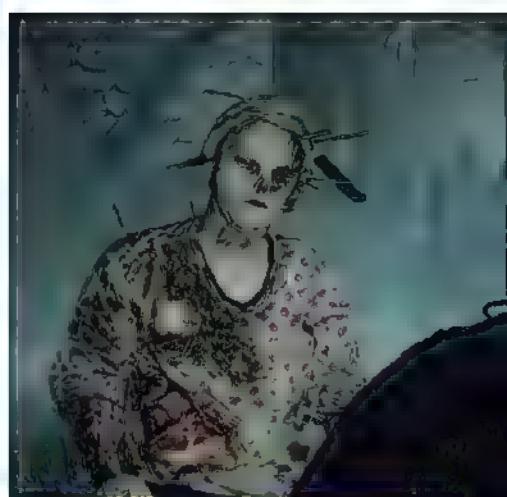
enemies with our shotgun, pistol and crossbow weapon assortment. Like in the first *Resident Evil*, there is an element of stealth to enemy engagement, with the environment occasionally offering up an opportunist means (exploding barrels a-hoy) to dispatch mutated/undead enemies, but a lot of the time it's just a case of having enough ammo in your pistol, shotgun or indeed crossbow armaments to get the job done.

Enemies can be downed either by body shots or delightfully poppy headshots, but enemies who still have a head need to be set alight by simply going near

their inactive body, striking a match and dropping it onto their mysteriously flammable form. This mechanic of turning enemies into dust via a match might sound corny, but it always felt surprisingly bad ass to us – as if we were returning a grotesque monstrosity to the soil from whence it came. Enemies can reanimate if not burned, so we found it beneficial to hover around enemy bodies until the ‘Press X to Burn’ prompt came up on screen.

All in all, combat felt clunky and slow but in that slightly unsettling manner that every survival horror game should offer. The player needs to feel vulnerable when

PREVIEW



At all points of the campaign we played, we were being stalked by a mysterious ghost like figure shown on the left. Causing crazy, but we're getting a bit of an *Assassin's Creed* A tarr vibe from this fella. Up soft, what have you done!

tackling enemies in these sorts of games and we certainly felt that. When enemies were alerted to our presence and started skulking towards the screen a slight twinge of panic set in, especially when ammo reserves were low, but we didn't feel so vulnerable that we avoided engaging foes entirely, even when there was more than one of them.

That's enough about boring combat though, as that isn't the main selling point of *The Evil Within*. What's really exciting about this game is actually the story, or more specifically the ways in which the game can consistently chuck a cutscene or setpiece at you that immediately makes you say, "eewww". This happened to us within minutes of starting the demo as our detective and the good doctor wandered into the house of a potential ally, only to find the doctor's brother shaving.



off thin layers of skin from a clearly dead patient (his brain was missing) and slopping the extracts onto the hardwood floor. Yep, that's disgusting and the game's 18 rating means that none of this detail is shied away from, and the game's demo only got more stomach churning from there.

"The Evil Within does feel like a parody of the survival horror genre at times"

Us and the good doctor eventually made our way past these sideshows into a complex where we found the wayward Wesley cowering in a darkened corridor, when low and behold our accident-prone party was separated again, with the

detective protagonist flung into an underground layer filled with blood pools and a ghostly apparition. We went towards the mysterious spectre and followed him near a door which immediately became blocked by a bubbling wall scab. These organic blockages sprouted throughout every exit in the room, as the area became filled with new enemies. This moment felt as cliché as you can imagine, and low and behold after all the enemies were vanquished, the massive door scabs disappeared.

Now the only reason we bring this moment up is that at times, *The Evil Within* does feel like a parody of the survival horror genre, and it isn't only during the aforementioned set piece and its ilk. Other moments involved the protagonist opening a door only for a river of blood to rush down the hallway and overwhelm



The visuals have a grainy filter added to them, as if the action is being filmed with a handycam



him *The Shining*-style or the protagonist uttering in a clipped voiceover "Something is seriously wrong with this place". Really? What particular occurrence gave that away? Was it the first or the eighteenth event on the WTF metre that set that particular pearl of wisdom off in the detective's alarmingly deductively challenged brain?

They are marks of disturbing originality here though – like villagers carving up patients like they are the main course at a Sunday roast. The constantly high

production values and truly gut-wrenching sound design do help sell those moments brilliantly too, but it's just a shame there aren't enough of them to go around – at least judging from the first demo.

Combat isn't *The Evil Within's* forte, and some of the best moments in the demo were when we were running away from monsters we clearly couldn't kill. Like a spider lady who erupted from a cluster of dead bodies or the same ghostly apparition we mentioned before which during one moment calmly but



TRAILER

determinedly marched towards our player character with a unmistakably sinister look. The detective himself tells the player to run, and these moments reminded us of those in Naughty Dog's *Uncharted* series a lot, but rather than running away from a boulder or a car out of control, you're ducking, sprinting and diving away from a twisted construct that you know will kill you in one hit.

Honestly we weren't too impressed with *The Evil Within* after sampling 'E3 Demo 1', but thankfully 'E3 Demo 2' would, as it happens, be much more up to our tastes.

BRAIN STEW

The second portion of our hands-on saw our plucky detective protagonist making his way into a spooky yet deceptively high-tech mental asylum, in pursuit of Lesley

and his increasingly ineffective doctor.

This hospital's design screamed *Resident Evil*, at the top of its brickwork lungs, with Lesley and co. shuffling just fast enough to evade the protagonist behind

"The doctor was carving a patient up like he's the main course at a Sunday roast"

a sturdy-looking door which possessed three different elaborate locking mechanisms.

The next gameplay segment was all about cracking these locks by following their tell-tale piping around two different levels of the desolate and dark mansion, in order to find whatever mechanism that would unlock ➤



Operating on a living human brain isn't something most game protagonists have experience with.

the door allowing Sebastian to continue his comically frustrating 'so close, yet so far' pursuit of the supporting characters. Essentially this was the puzzle section of the demo,

This slower pace was actually a welcome change though, as it allowed us to take in the spooky surroundings, with all its unnerving stained walls, brownscale paintings and mysterious passages. There's a good reason why the mansion in *Resident Evil* is still one of the most highly regarded horror settings in gaming, and *The Evil Within* apes that cherished locale as much as possible, and it felt genuinely exciting walking around this new yet unnervingly familiar corridors.

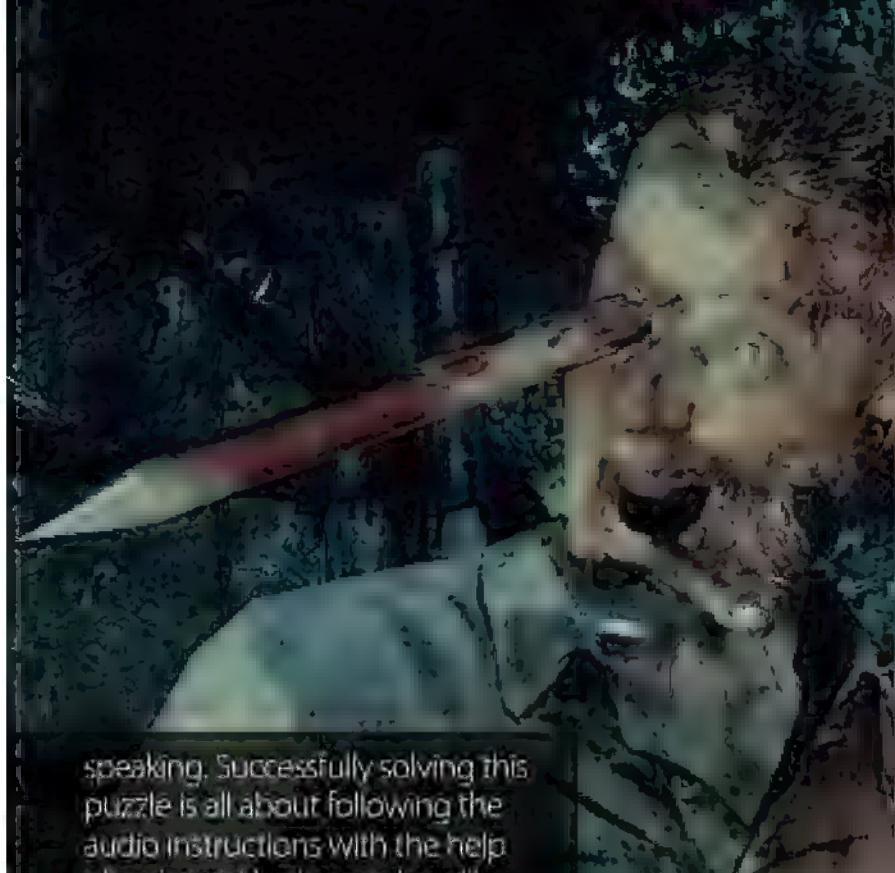
Occasionally shambling enemies would emerge, which

required some gunfire to be expelled from our arsenal, but these moments made nowhere near as much of an impression

"The subject's eyes still darted around, indicating that the person with half its cranium missing in front of you is still alive, medically speaking"

as the puzzles associated with unlocking the mansion's safe-like door.

Essentially in several secret passages in the mansion were human heads sliced open so that



half their living brain was shown, kept alive via oxygenated blood being pumped through the grey matter. These test subjects were intrinsically linked to the door lock mechanisms. Complete the experiment these unfortunate souls were linked too and one of the door's four locks would be opened.

When you first approach these experiments it feels proper ghastly, with audio diaries from the experimenter talking of his work and what the poor unfortunate soul in front of you is suffering for when you sit down and try to solve the puzzle.

The subject's eyes still dart around during this interaction indicating that the person with half its cranium missing in front of you is still alive, medically

speaking. Successfully solving this puzzle is all about following the audio instructions with the help of a pictorial brain map handily located on the desk in front of you. These experiments are located in different hidden rooms around the mansion and every time we took part in them a shiver made its way uncomfortable down our spines.

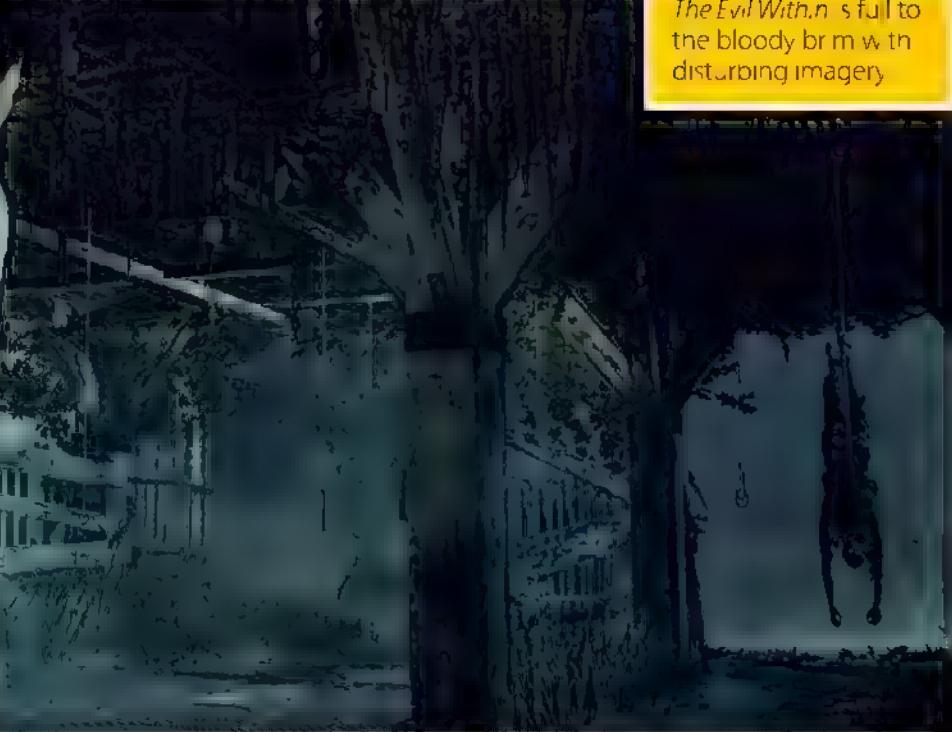
The Evil Within does the subtle things incredibly well, such as having the lock mechanisms be connected to piping in the level, so that if you can happen onto three of the experiments, leaving just one unaccounted for, you can follow the locked mechanism's pipe to its destination and go from there.

Every aspect of this mansion segment had been clearly thought out, with difficulty selection changing the nature and challenge of all puzzles. If you choose casual, much of the really

>

PREVIEW

The Evil Within is full to the bloody brim with disturbing imagery.



taking puzzles are almost done for you; whereas if you select Survival, Nightmare or Akuma, not only will enemies be harder to take down, but extra activities will begin to be added to puzzles. For example, one part of this mansion section involved us hunting down two different missing dials which were needed in order to unlock a safe blocking our passage into one of the aforementioned lab rooms. Both of these dials are found in different places in the mansion's library, but under the same painting which has been torn apart, framed and then placed at opposite ends of the room. The piece of art depicts magistrates overlooking a public hanging, which if you ask us is a bit of a strange choice for a cultural spotlighting but there we are.

If you play on casual you just need to worry about finding the dials, heading to the safe and

the unlocking mechanism will trigger itself. However, if playing on any other difficulty mode, you need to find the dials, hook them up to the safe and also try and figure out the combination. This kind of difficulty management

"The Evil Within shares a lot in common with Monolith's brilliant First-person series FEAR"

is really impressive and proves again just how much Shinji and co. have thought about the kind of modern horror experience they wish to make. Additionally these clues are always within the game world itself, not hidden away in menus, and ensuring that you

We really hope Sebastian and the good doctor get a bit of luck later in the campaign, as during our playthrough they were constantly getting into trouble



stay engrossed throughout the experience.

The rest of the second demo involved shooting more monsters and watching flashbacks occur in the environment, with ghostly apparitions portraying the history of key characters and events. We won't go into details about the plot, but we will say that *The Evil Within* shares a lot in common with Monolith's brilliant FPS series *FEAR* in terms of how it communicates the motivations of its key characters and that the plot deviates from the 'Big Bad' formula in some interesting ways.

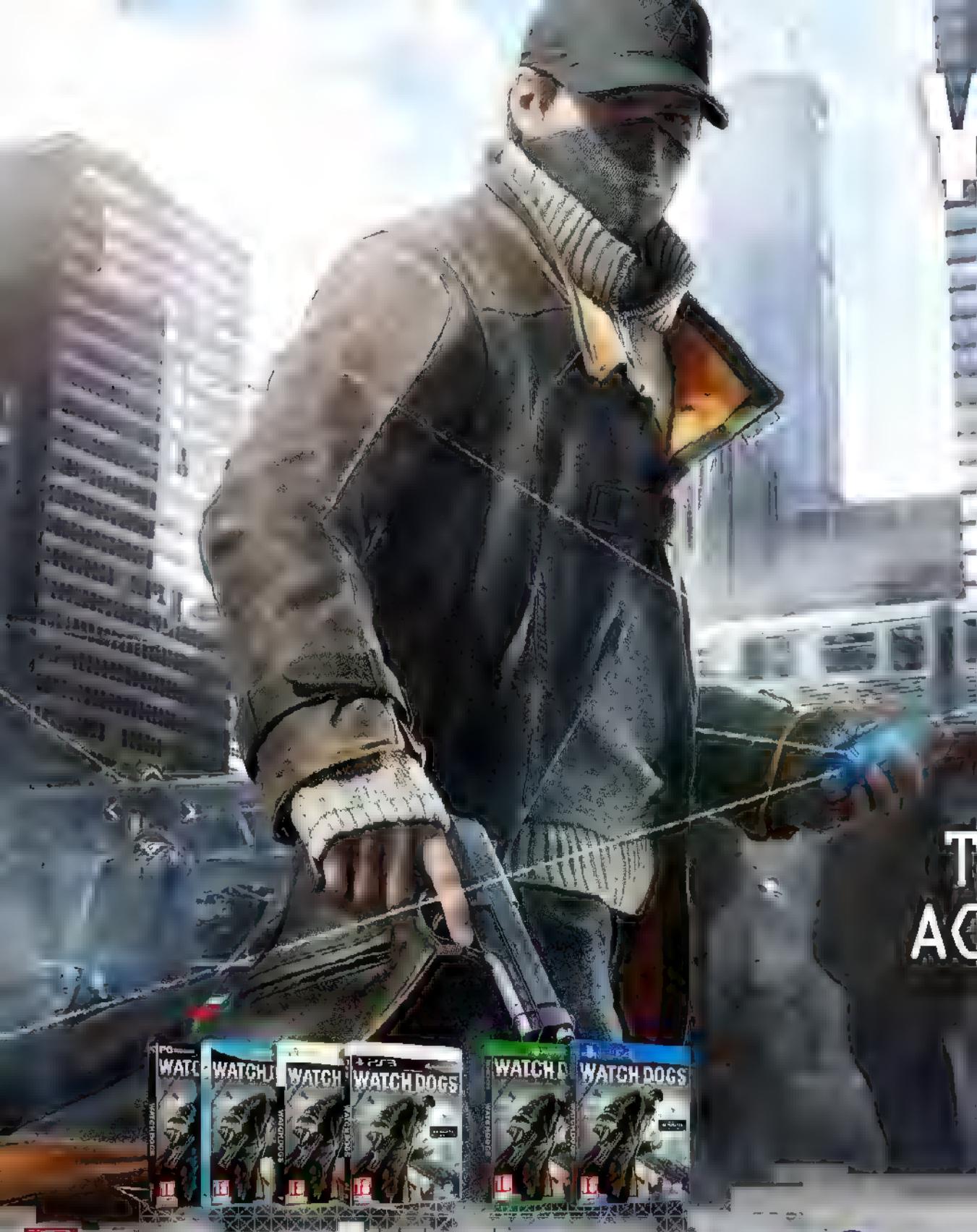
We only played two different levels from mid-way through the campaign, but from what we can tell, *The Evil Within* isn't set to

reinvent the big budget horror/third-person shooter template, but in all honesty it doesn't need to.

Shinji Mikami's latest is every bit the *Resident Evil*-flavoured experience you want, only with a harder 'Rated R' edge and enough distasteful imagery to make even Japanese horror fans blush. It won't win any awards for originality in the gameplay stakes, but we're still thoroughly intrigued about how this blood-soaked adventure will play out. Consider us onboard Mikami-san! ■

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PREVIEW

HOMEFRONT: THE REVOLUTION

PREVIEW



PUB: 2015
DEV: CRYTEK UK
LAST GAME: LAST GAME
PLATFORM: PS4, XBOX ONE
TBA: 2015

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HomefrontGame
You can now play the game right now!

DM: Pandemic
Another update has been released, adding a new multiplayer to keep the game alive! You can play online or offline.

Softpedia Games
Homefront: The Revolution is a spin-off of the original game, set in 2029.

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TWEET US @GAMERZINES

A shooter worth saving?

Between *Far Cry 1* and *2* and *Crysis 1* through *3*, we find it very hard to get excited about a new game from Crytek. It isn't that they don't make beautiful shooters, they do, it's just that their games typically are utterly soulless. *Far Cry*'s tropical setting became infinitely less interesting once the mutant monkeys (we wish we were joking) were released and *Crysis*' storyline of humanity being enslaved just left us feeling completely alienated. They are a studio (or nowadays more accurately described as a network of studios) that just doesn't understand what it takes to create a compelling character-led, story-driven experience. Shooters absolutely don't have to be that, but when they are so linear, players need to have a reason for caring about the key characters – or at the very least feel a reason for saving whatever it is in danger.

Enter *Homefront: The Revolution*, one of the most unlikely sequels to be announced at this year's E3 and one that places human drama at the centre of its appeal. Can Crytek finally release a game that actually has some personality and some storytelling nous? The jury is still out on that one, but with Crytek UK (formerly known as *TimeSplitter* developer Free Radical) spearheading the game's development, this shooter has a real shot at excellence.

The sequel takes place in 2029, decades after the original game, with North Korea now fully in charge of North America – essentially enslaving the former superpower for reasons which are unknown. Predictably enough, the campaign is all about reversing this foreign dominance, with players cast as the blandly named Ethan Brady who becomes leader of a home-grown resistance. There are parallels between this release and *The Saboteur*, as like Pandemic's final project, *Homefront 2* also features a giant open-world split into three clearly defined zones ranging from the impoverished Red Zone ghetto to the Green Zone which houses the KPA (not the Kenya Port Authority, if you were wondering) soldiers, sympathisers



PREVIEW

Central St

UPGRADES

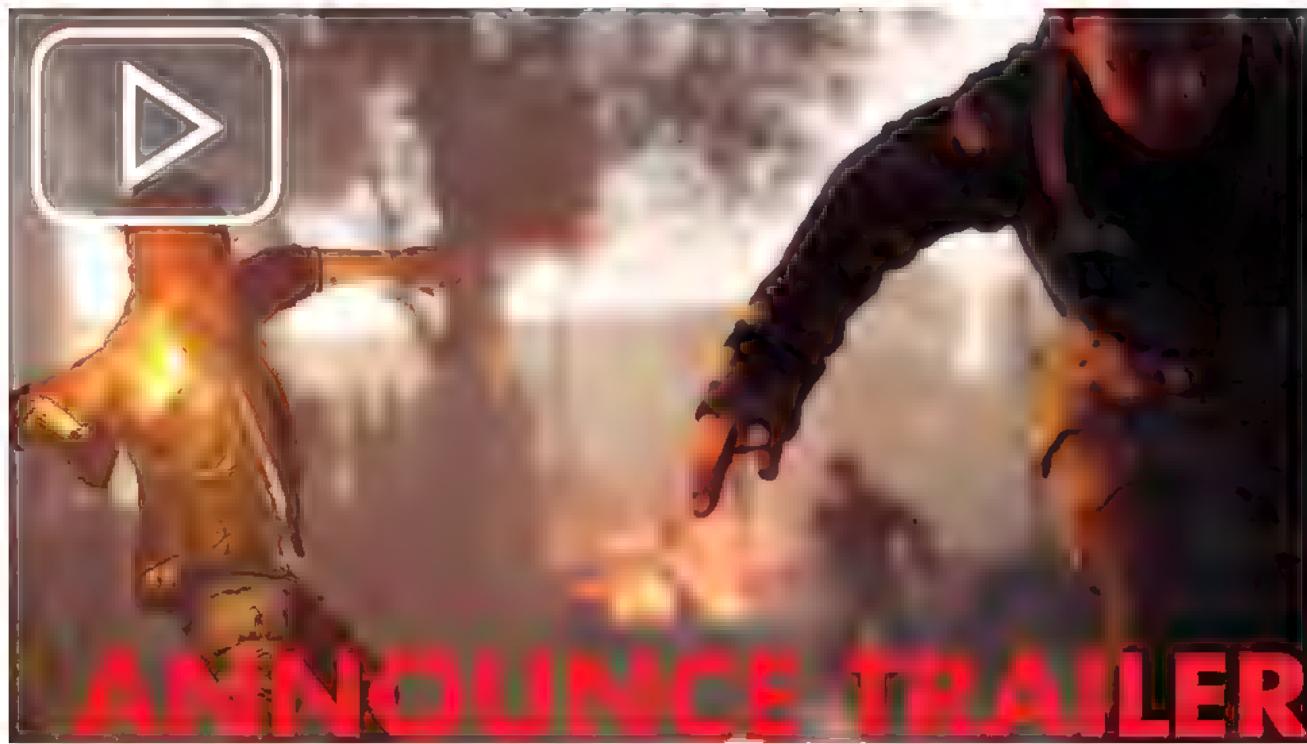
America as we know it's reduced to ruins in *Homefront 2*



and their families. It'll be very interesting to see how far they push the guerilla angle of the campaign, with the protagonist essentially assuming the role of a terrorist, and how far the developers are willing to push the violence against non-combatants angle, but if the form of the

original *Homefront* is sustained, we wouldn't be surprised if there were a few moments in this game that cut close to the bone. White phosphorus anyone?

Unsurprisingly, Cry Engine 3 powers this sequel and visually it does admittedly look stunning, but Crytek's games can't get by



FirstLook | Preview



Is that a spaceship in the background? North Korea's armed forces have come a long way!

on just their looks anymore. The emotionally-charged occupied Philadelphia premise does hold potential for human drama, it's just a question of execution.

Revolution's pre-Alpha footage shown at E3 did paint the game in a rather depressing grey/brown hue, but this isn't really what we could call a sunshine shooter. No doubt multiplayer will factor into the experience somehow, but again those details are probably being saved until later in the promotional campaign.

Homefront coming back is good for the games industry, and this release is undoubtedly an opportunity for Crytek to put their storytelling stamp on the industry – finally outgrowing that 'pretty but dumb' label that has hounded them over the years. No pressure, Crytek Nottingham! ■



There will be at least one torture scene in *Homefront* 2, we'd bet the value of our staff PCs on that!

PreOrderIQ

[Click here for up-to-date prices and offers now!](#)

NOSGOTH

HANDS-ON PREVIEW



PUB: SQUARE ENIX
DEV: WHIZZLE
LAST GAME: WHIZZLE
PLATFORM: PC
OUT NOW (BETA)

TWITTER

Dhorgon Nosgoth is looking good! @sodapeppitv who was at E3? Mad props to you! #Nosgoth

Yamp 1993 Nosgoth looks awesome. Especially the Sentinel.

@Slade_boy Nosgoth looks like a solid shooter. Good job guys. Help spread the word! www.nosgoth.com

SPURBreak190 Nosgoth looks crazy cool game. Another must have.

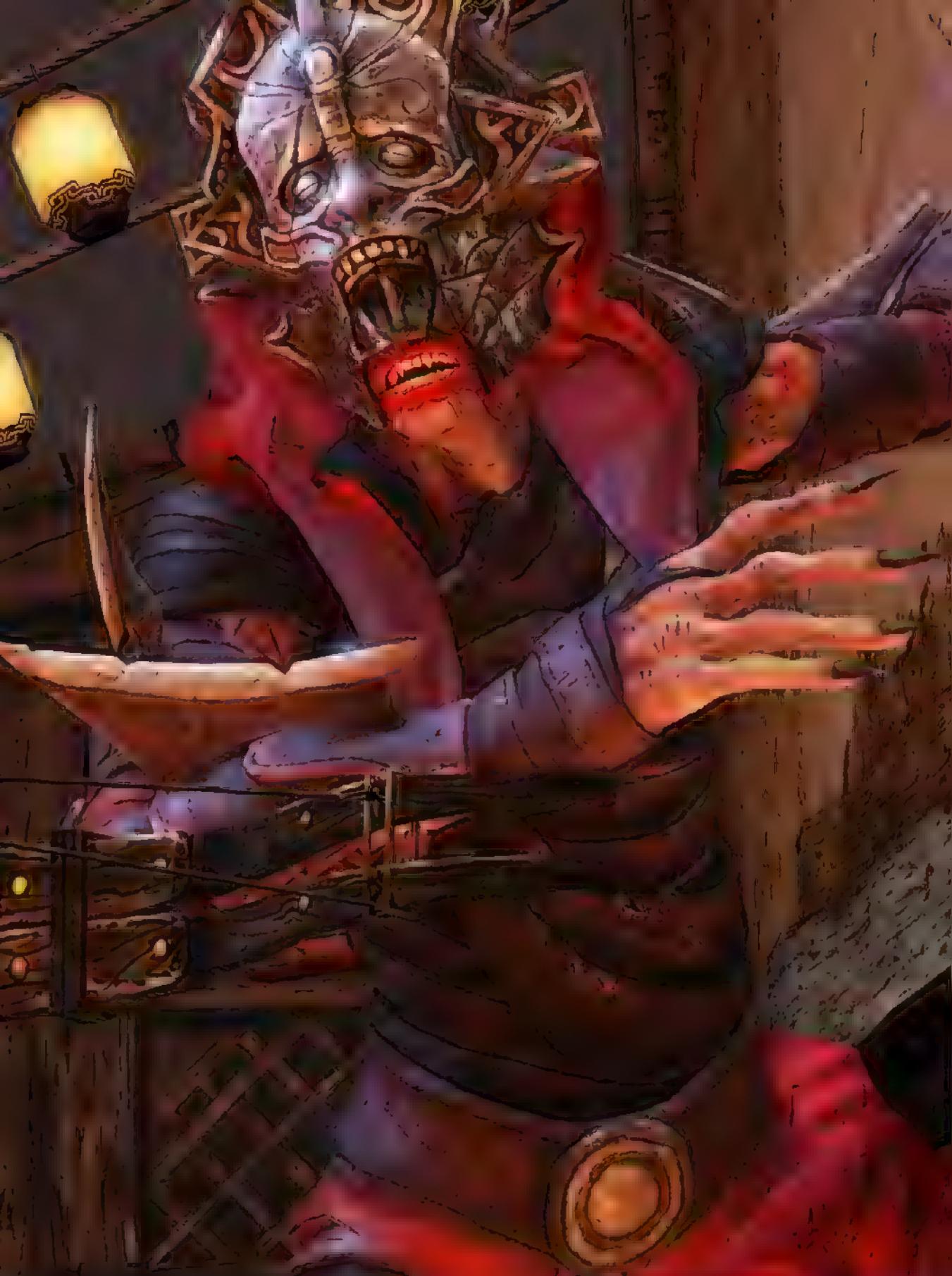
TWEET US @GAMERZINES

Vexing vampires and hunting humans

The studio behind Nosgoth must like *Left 4 Dead* - a lot! That's pretty much the only explanation we can think of for why this multiplayer shooter set in the Legacy of Kain universe plays so much like Valve's zombie shooter.

The setting of this free-to-play release is simple; it's four-on-four, vampire versus humans multiplayer with the blood suckers able to pull off superhuman feats of strength and agility while the homo sapiens have to resort to using guns, grenades and other traditional weaponry in order to survive the day. Matches are split into two parts with either team taking turns as each faction, with the party accruing the most kills over both parts taking the accolades. In these hunters versus the hunted scenarios, teamplay is a bigger determining factor for victory than anything else, as individual players regardless of faction can be easily cutdown when outnumbered, but the basic problem here is that playing as the humans is boring as hell! Nosgoth is a third-person shooter based around Unreal 3 Engine tech, which means that gun combat is clunky and slow. This is *Gears of War*, without interesting cover mechanics and humans can't do any of the fancy stuff like their vampire equivalents. They can't scale walls, they can't use stealth, they can't really do anything. There are four Human classes to choose from but they all rely on shooting projectiles from afar while the Vampires are all about getting in close and applying sharp things to peoples' faces.

Essentially Humans are the cannon fodder, and as a result playing as the Vampires is an absolute blast. Again split into four different classes, they can do really fancy things. The Sentinel for instance, can fly around levels freely and pick up humans like they are toys while the Deceiver can disguise himself as an enemy soldier and create convincing mirages of himself to draw fire away from his fleshy form. The other two classes are just *Left 4 Dead* rip-offs to be honest, with the Reaver able to jump huge distances and pin his foes onto the floor while he slashes away (*Stalker*, anyone?) and the Tyrant is a stocky



PREVIEW



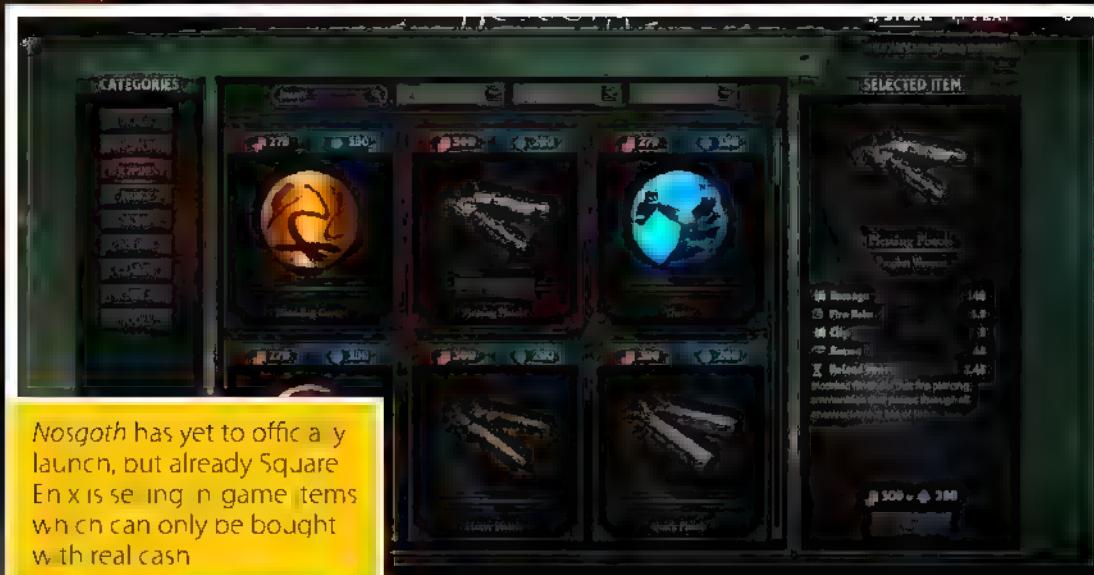
Humans can't take down Vampires in one on one combat, so teamwork is essential

fellow who boasts a charge ability which is handy when you want to disperse close clusters of enemies. All these abilities are customisable to a certain degree, but the nature of each vampire archetype has definitely been seen before. That isn't a bad thing, but it just makes *Nosgoth's* design come across cynical, especially when there's the ability to pay real money to unlock weapon boosts or even skills to help shorten the route to the top of the skill tree. This wouldn't be a problem either, if there was ample opportunity to unlock new abilities without

paying money, but the minuscule XP yield for winning matches makes even getting out of the tutorial-esque 1-10 match type seem like an unattractive slog.

There isn't any kind of tutorial system either in the game, which makes early matches seem even more punishing and confusing.

Nosgoth just feels like an odd mishmash of a game. Not accessible enough to challenge the likes of *Team Fortress 2*, yet not tactical enough to steal players away from *League of Legends*. This state of affairs makes more sense when you do some research and



Nosgoth has yet to officially launch, but already Square Enix is selling in-game items which can only be bought with real cash.

Playing as a Sentinel and flying around levels picking out prey for slaughter feels great, but it does feel like an unfair advantage



Learn that this multiplayer game began life as the online component of a canned single-player game from a different developer, but even with that strange genesis Nosgoth feels clunky and generic. The basic combat gameplay is good and tormenting others as Vampires is fun for a short amount of time, but the whole experience feels soulless. Nosgoth is still in development and Psyonix has plans to add much to the game, but for us this release doesn't have enough about it to stand on its own two feet, especially in the ultra competitive free-to-play shooter market. Expect this release to disappear into the darkness, shying away from the subgenre's brighter guiding lights.

PreOrderIQ

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Vampires can restore their health by feasting on the remains of humans, even if they weren't the player that killed them

PREVIEW

SUPRABALL

HANDS-ON PREVIEW



PUB: David 'DavidM' Munnich et al
DEV: IN-HOUSE
LAST GAME: N/A
PLATFORM: PC
OUT NOW (In Alpha form,
download for free)

TWITTER

@Supraball
@Gaminggoodness Form a team with 4 clever people and you'll get only joy and no frustration from our game.

@Daleystyle77
Supraball may be the best game I've ever played

@Subjekt10
Supraball, wow! Fun as hell once you get the hang of it!

@Mac_Underach
Next Esport to take the world by storm
Link: <http://www.twitch.tv/link>
via @Twitch

TWEET US @GAMERZINES

Your new favourite eSport

CRITIC

Of all the football games out there, *Supraball* is the only one for us that has ever actually recreated that feeling of stepping out onto a grass pitch and kicking a ball around with some friends. More specifically, we're talking about that feeling you get when you successfully ping a 20-foot throughball onto a striker's boot or arch a free kick delicately into the top corner past a despairing diving keeper. It's that sensation you feel when you accomplish something in front of your friends of which they can only applaud and celebrate your athletic feat, or should that be feet? *RFA* doesn't have that, even in its 'Be A Pro' guise. *Football Manager* doesn't have that, as imbuing the role of the guy in charge will always be second choice compared with the person kicking the ball into the net.

So, how does *Supraball* do all this? Easy, through its simplicity. This free (that's right, free!) standalone game sees two teams consisting of four or more players stepping into an indoor arena or field, with two goals at either end and a 10 foot-high wall surrounding the pitch.

With their handy gun, players can target and pass the ball to others on their team with a quick press of the right mouse button, or they can shoot at the goal by pressing and holding the left mouse button. The longer the button is held, the harder the shot, with options to curve or put front or back spin on the ball with a further button press. When not in possession, players can deflect the ball away with the right mouse button or attempt to catch balls flung their way via the left mouse button. Coupled with directional controls via WASD keys, that is the control system in a nut shell.

This basic functionality has been accomplished before, most notably in the MMO *Football Superstars*, but *Supraball*'s execution, even in its Alpha guise, is much slicker than that. There is no level-up mechanic or exotic skillset for your players to specialise in. Instead, the most sophisticated skills you have are some jump boots to aid mobility on the field and a handy radar pinned to ➤

"This game has the potential to be genuine online phenomenon akin to Counter-Strike or League of Legends"



PREVIEW

See that dot in the distance?
That's who we're going to pass to



your aiming reticule to easily locate nearby players. This straightforward control scheme means *Supraball* is easy to pick up and play, and where the complexity comes in is how the teams interact – carefully choosing when to defend, when to attack and when to counter.

Crucially, anyone on a team can choose to be goalkeeper by

venturing into their own box, and when they do that they're granted an extra ability to double strafe to the side (diving essentially), and take out any attackers in their box in one hit. It's worth noting that there are no fouls in this version of football, but then this change means that the action feels a lot more fluid, with dead balls only



AN INTRODUCTION TO SUPRABALL

Supraball recommended specs are minuscule (the game could probably run well on your toaster), but that doesn't mean it lacks visual appeal.



arising when players shoot the ball above the 10 foot-tall walls around the pitch.

Supraball is the standalone successor to *Unreal Tournament* 2003's brilliant *Ultraball* mod, but the game in its current state is built for an audience much further afield than just the modding community. This release apes football in its purest form, and as a result the fun you have playing online will be dependent on who you play with.

If you're playing with a bunch of prima donnas you'll find that matches devolve into scrappy affairs where everybody chases the ball and passes are strictly an afterthought. Join a match with a bunch of veterans though and you'll notice that they ping the ball about with ease and deflect balls into the net rather than just charging up shots, recreating an über-cool cross and volley effect. Being part of those moves is fantastic and these feats of skill feel much more personal thanks to the view always staying in first-person. There isn't that feeling of being

removed from the action either through choice of camera angle or by a control scheme that does all the work for you like in *FIFA*. Instead players inevitably feel ownership of these moments and that's rare, especially for a football game.

Supraball is currently available as a free 500Mb download via *Supraball.net*, with the developers currently pushing for the game to be added to Steam via the community voting service Greenlight. We really hope *Supraball* gets the support it deserves, as not only is the game fun, but also has the potential to be a genuine online phenomenon akin to *Counter-Strike* or *League of Legends*. With the World Cup currently taking place in Brazil, now could be the perfect time for *Supraball* to capture the zeitgeist. ■

IGN

PreOrderIQ

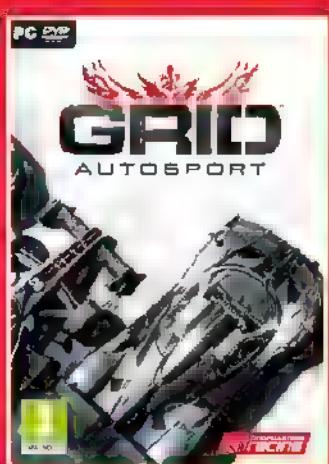
Start playing *SupraBall* right now by clicking here

PREVIEW



GRID AUTOSPORT

EXTENSIVE HANDS-ON



PUB

DEV

LAST GAME

PLATFORM

EIA

Is this the sequel GRID fans deserve? We find out.

Codemasters don't make racing simulations; they make racing games and that's an important distinction to make. Racing experiences like iRacing and Assetto Corsa are breaking new ground when it comes to emulating motorsport with laser-scanned tracks, pixel-perfect car recreations and the like, but their hardcore nature often turns a lot of gamers off, purely down to the time commitment they require to be enjoyed. In fact, racing simulations have gotten so good that prominent iRacers, Gran Turismo

players and others are beginning to win scholarships in real life motorsport championships, as team principals are beginning to realise just how accurate the most realistic games can be when gauging if an individual has the raw natural pace required to make it in the sport proper.

There's also the other side of the community-driven simulation scene, with individuals orchestrating their efforts over forums, YouTube and Twitter to find the optimum setup for a certain car and track combination, or finding the optimum line for



take Codemasters' latest racer for a spin

one particular corner. We'll never be racing drivers here at *FirstLook*, but the fact that we can talk with other gamers about tackling

"GRID Autosport finds itself somewhere in the middle of the arcade/simulation divide"

Eau Rouge in fifth gear and feel deep within ourselves that we know what we're talking about is purely down to how racing

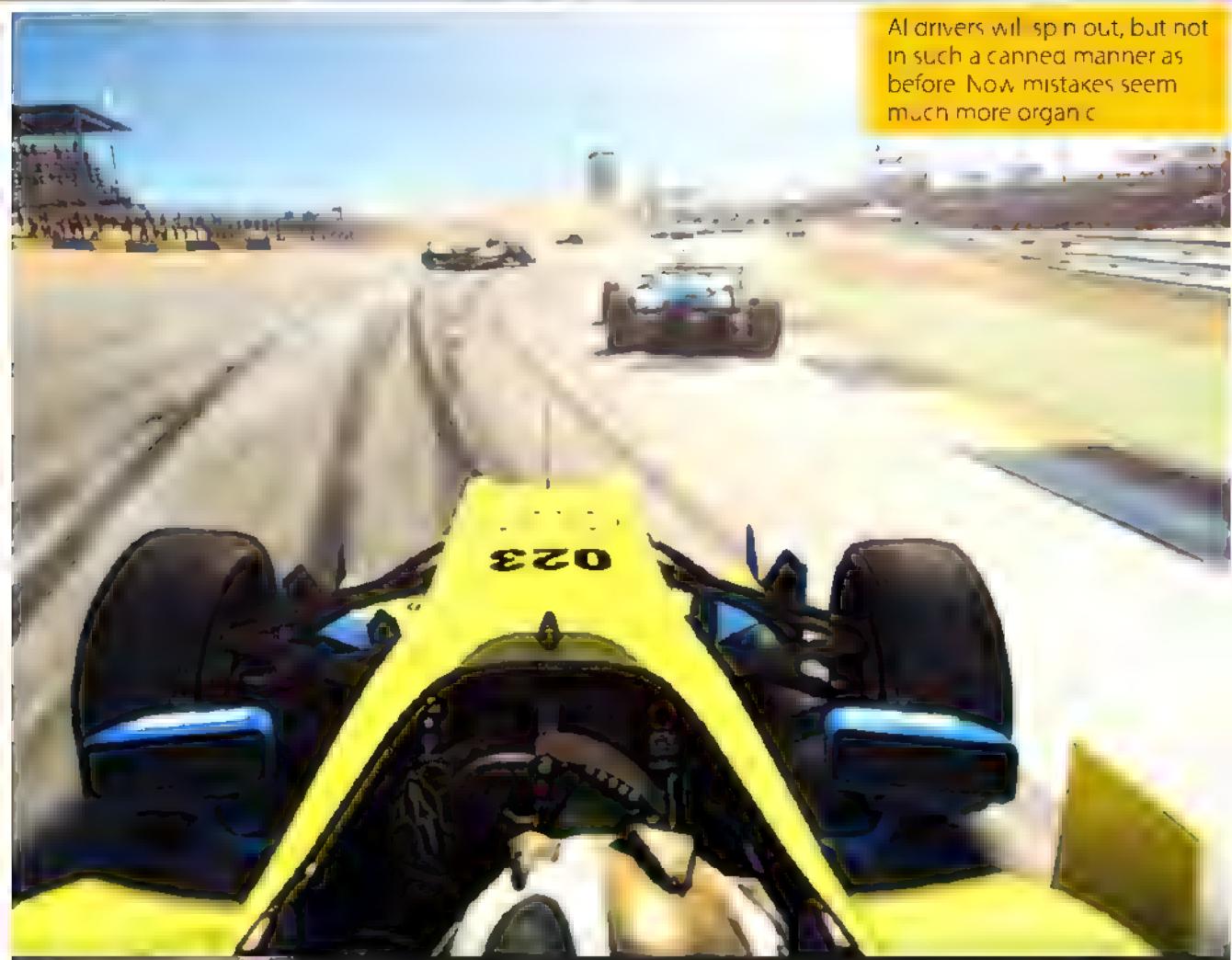
simulations have evolved massively over the past half-decade.

The racing genre is diversifying in really exciting directions, and *GRID Autosport* finds itself somewhere in the middle of the arcade/simulation divide. The previous game in the series, the audience splitting *GRID 2*, removed the more popular elements of the series like an in-game cockpit view, officially licensed series and many real-life tracks, in pursuit of the casual racing fan to mixed success, and *Autosport* goes some way to reversing the majority of these ➤

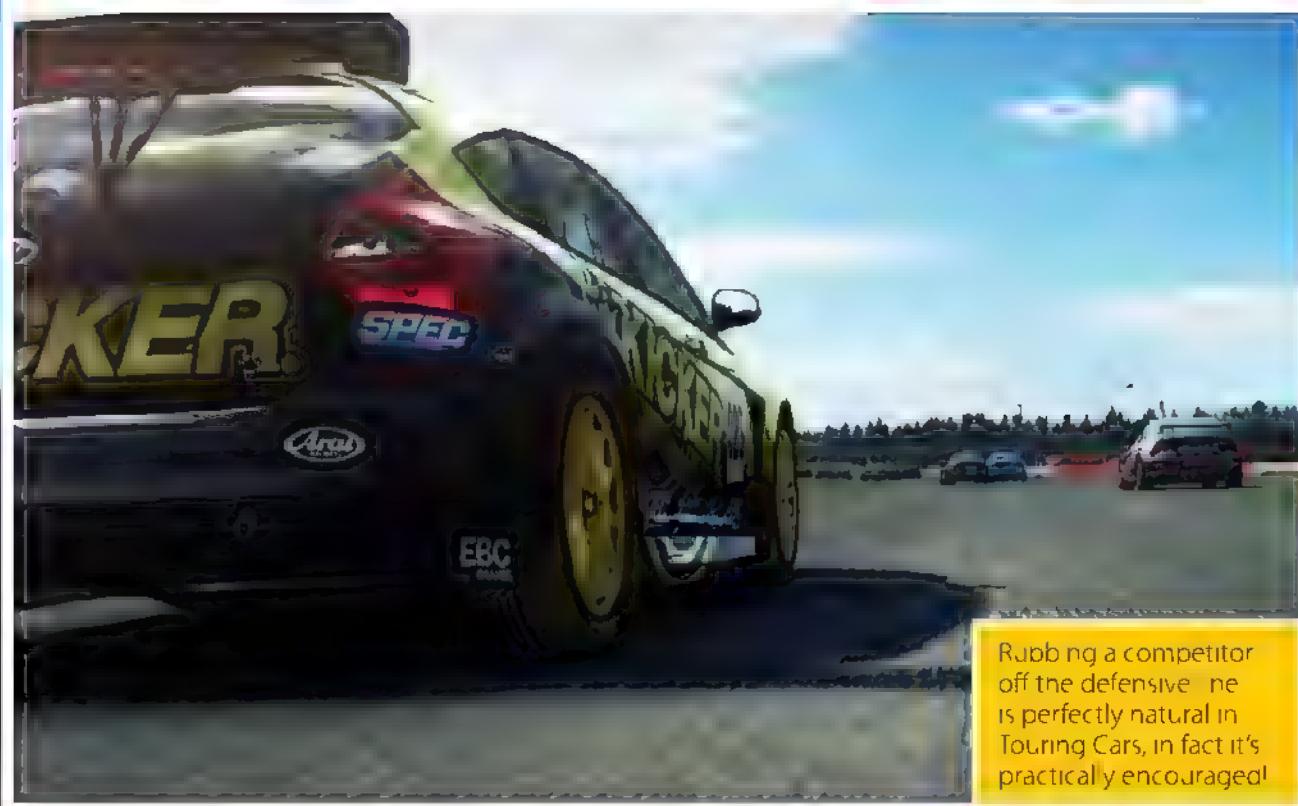
PREV



All drivers will spin out, but not in such a canned manner as before. Now mistakes seem much more organic.



FirstLook | Preview



Robbing a competitor off the defensive – he is perfectly natural in Touring Cars, in fact it's practically encouraged!

alienating decisions.

This spin-off is the videogame equivalent of a personalised apology to the racing community, with fan favourites like Touring Cars, Endurance and proper Open Wheel cars – as well as inspired track selections like Istanbul Park

"This spin-off is the videogame equivalent of a personalised apology to the racing community"

and Detroit – all returning, much to the delight of original *GRID* fans. We're not saying the community knows what makes a successful *GRID* game more than Codemasters, but, well, they probably do.

Racing game comforts like

cockpit views (that's right more than one!), having a race engineer talk on the radio, realistic damage and punishing tyre wear also feature – all of which highlights the fact that after some initial pains, Codemasters finally knows what their fans want.

MAKE YOUR MARK

The career mode essentially cobbles together four different disciplines (Touring Cars, Open Wheel, Endurance and Drift) into different series which range from three events to 10 – all of which boast officially licensed racing cars which can be upgraded and customised depending on the resources available to the team you compete for.

Money is the single biggest performance modifier in motorsport and it's good to see this inherent inequality



PREVIEW



Nightime tracks cast even duller layouts in a more exciting light

represented in-game. Sure you can surge up the grid if a certain track favours your specific team's strengths (think Williams at the most recent Canadian Grand Prix) but early in the career at least, you won't be battling for wins right away. For each event players are set a goal of where to finish in grids that consist of a maximum of 16 competitors, and these objectives get more challenging as your car and your skills evolve. Teammates also make their long-awaited return to the GRID series and this functionality has been expanded out, with players now able to tell their in-game colleague to race aggressive (try to overtake) or defensive (hold position) during a race via a quick press of two different buttons. Either order can have a big impact on the performance of your in-team rival and, just like before, you can choose from a roster of different wannabe drivers to race in your colours.

The objective-based

CAR

LIST

sponsorship system also returns, again bolstered by more extreme sports brands that frankly we never knew even existed!

A DISCIPLINED RACER

Codemasters has fallen short of adding fully licensed racing series in their entirety however. For instance, rather than having the British Touring Car or World Touring Car Championship in there they've put in a generic Touring Car option featuring

"Touring Cars is all about muscling for space on comparatively small tracks with super-powered saloon cars"

car models from both of the aforementioned real-life series but no drivers or official liveries. That said, these disciplines do feel like their real-life counterparts. For instance, Touring Cars is all about muscling for space on comparatively small tracks with super-powered saloon cars.

Touring Cars

Tier 1

- HONDA CIVIC
- FORD FOCUS ST
- GENERAL MOTORS CRUZE
- BMW 320 TOURING
- BMW 1
- MINI MINI COOPER

Tier 2

- MERCEDES-BENZ C63
- AMG
- BMW M5
- FORD FALCON UTE
- HOLDEN VE
- COMMODORE UTE
- MINI JOHN COOPER WORKS CHALLENGE

Tier 3

- PEUGEOT 408 SGR
- AUDI PRESTIGE A4
- FORD FALCON TC
- HOLDEN VF
- COMMODORE

Endurance

Tier 1

- BMW M3 LMS
- MERCEDES-BENZ SLS AMG GT3
- MCLAREN 12C GT3
- ASTON MARTIN R24
- VITZ ZACATO
- SHELBY COBRA
- DAYTONA COUPE

Tier 2

- NISSAN 2000 (GT25)
- GT-I DRENDA GT500
- HONDA HSV-010 GT
- FORD GT40 CUP
- FORD GT40 MK1

Tier 3

- LOLA B12/80
- MAZDA 787B CUP
- MAZDA 787B

Open Wheels

Tier 1

- BALLARA TX12
- ARTEL ATOM 2.5
- KTM X-BOW R
- CATERHAM SP/300.R

Tier 2

- LOLA B05/52
- ARTEL ATOM 500 V8

Tier 3

- BALLARA INDYCAR
- SUPER LIGHTWEIGHT
- CAPARO T1

Tuner

Tier 1

- FORD MUSTANG BOSS 302
- CHEVROLET CAMARO SS
- DODGE CHALLENGER
- NISSAN 2003 (S15)
- SILVIA
- HONDA S2000
- MAZDA RX-7 TYPE RZ (FD3S)
- DODGE CHARGER
- PLYMOUTH DART COUPE

Tier 2

- FORD MUSTANG BOSS 302
- CHEVROLET CAMARO SS
- HONDA S2000
- NISSAN 2003 SILVIA DRIFT
- NISSAN 2004 350Z
- MAZDA RX-7
- NISSAN 2005 (R34)
- NISMO GTR Z-TUNE

Tier 3

- MAZDA TANSPEED RX-7 (FD3S)
- HONDA S2000 CIVIC
- MITSUBISHI LANCER EVOLUTION
- NISSAN 2011 (Z34)
- CHRIS FURBERG
- RACING 370Z
- NISSAN 1993 (S13)
- DAIHATSU YOSHIMURA 240SX
- HONDA NSX II

Street

Tier 1

- MINI JOHN COOPER WORKS GP
- FORD FOCUS ST
- VOLKSWAGEN GOLF R
- HONDA INTEGRA TYPE R
- BMW 1 SERIES M COUPE
- LANCIA DELTA HF INTEGRALE EVO 2

Tier 2

- BMW M3 COUPE
- AUDI RS 5 COUPE
- MERCEDES-BENZ C63 AMG
- ASTON MARTIN VANTAGE
- MERCEDES-BENZ SLS ALFA ROMEO 8C
- BMW E90 M3 CUP
- BMW E90 SPORT EVO
- ALFA ROMEO 4C

Tier 3

- PAGANI HUAYRA
- SRT VIPER GTS
- MAZDA RX-7
- MCLAREN 12C
- ASTON MARTIN ONE-77
- MCLAREN P1
- PAGANI ZONDA
- BUGATTI VEYRON
- KOENIGSEGG AGERA R
- MCLAREN F1 GT



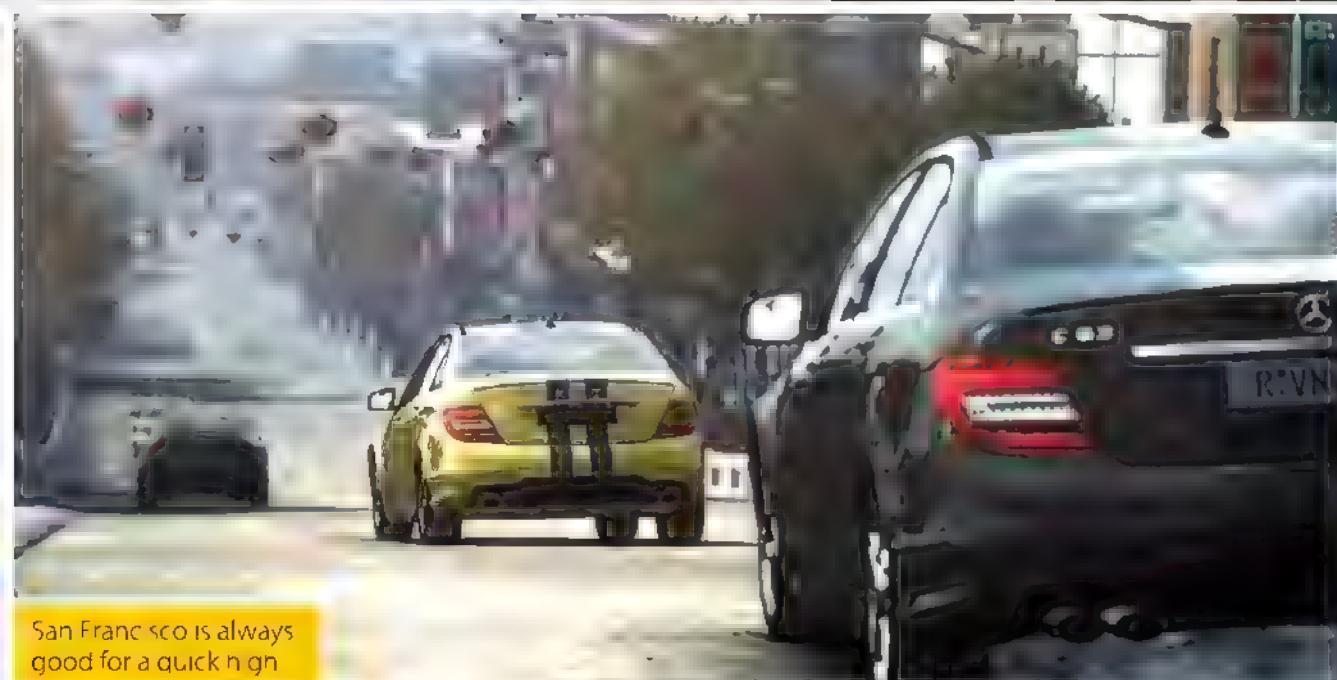
gamerzines

PREVIEW



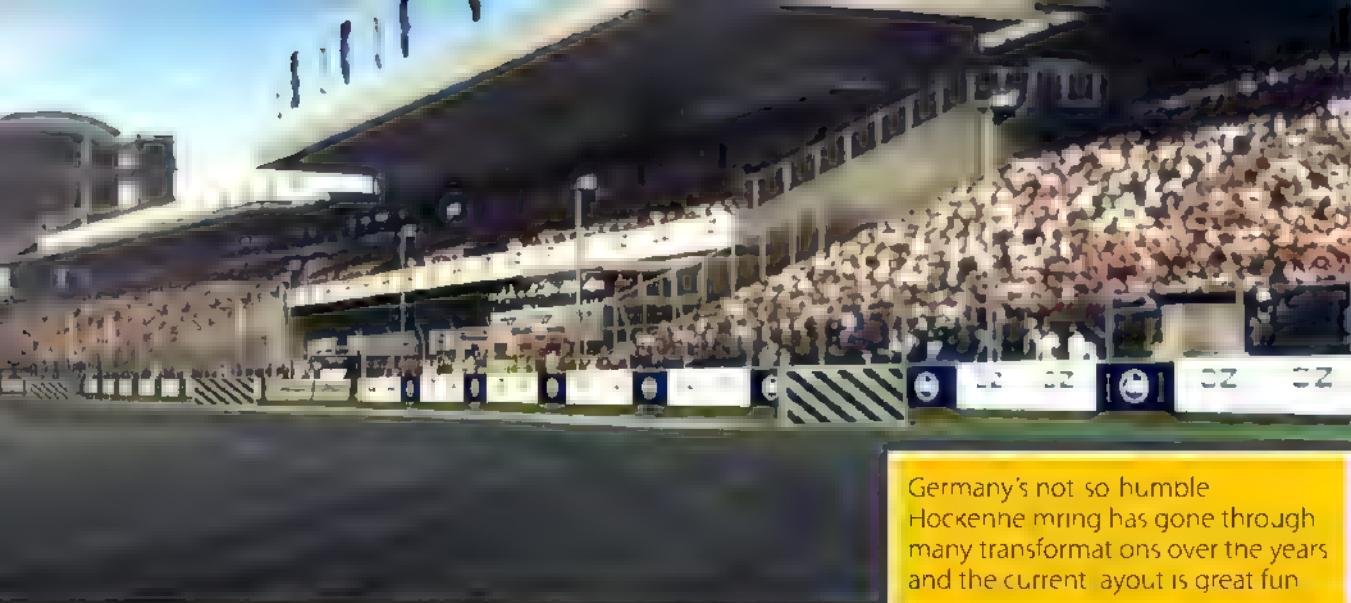
whereas Endurance is all about being smooth and consistent with some of the most powerful sports cars on the planet, with tyre wear management proving critical.

Open Wheel on the other hand is all about dashing to the line while making minimal contact with anyone to avoid damaging these brittle beasts, and Drift is in there as well, but frankly it's never been our cup of tea.



San Francisco is always good for a quick n gn

FirstLook | Preview



Germany's not so humble Hockenheimring has gone through many transformations over the years and the current layout is great fun

None of these disciplines boast events that are of the depth or the length of their real-life counterparts, but their recreation feels accurate enough. Touring cars feel sturdy yet somewhat unwieldy and understeery, whereas open-wheel cars like

"The damage system still feels way too forgiving, even with open-wheel cars, and the penalty system is still way too sensitive"

the Dallara F312 almost feel too light. Glossy Street Racing events prove a nice counterpart to these hardcore series, with events taking place in urban areas and starting more understated feats of engineering like the Ford Focus ST, but all these different disciplines create a tangible sense of variety in a campaign which is jam-packed with content.

Multiplayer options are similarly feature-filled, with events boasting every car, track and discipline of the campaign, with Codemasters' one ubiquitous racing platform again hosting festivities. We can't attest to the quality of the game's netcode as we didn't sample any online races during our hands-on, but *GRID 2*'s network infrastructure was solid, and the engine changes here seem minimal. Sure the colour hue of the previous game has been brightened up a little bit and the handling model is way more nuanced, but none of that should effect network performance at all.

While all this may sound encouraging, some pet peeves still make their way into *Autosport*. The damage system still feels way too forgiving, even with open-wheel cars, and the penalty system is still way too sensitive – artificially slowing your car to a crawl if you happen to put two wheels on the grass in a chicane. In principle, punishing those who straight-line corners is fine, but





TRACK LIST

- Autosport Speedway
- Autódromo do Algarve
- Barcelona
- Brands Hatch
- Chicago
- Circuito Del Jarama
- Circuit Mont Tremblant
- Circuit of the Americas
- Detroit
- Dubai
- Hockenheimring
- Indianapolis
- Intercity Istanbul Park
- Mount Panorama
- Okutama
- Paris
- Red Bull Ring
- San Francisco
- Sepang International Circuit
- Spa-Francorchamps
- Washington
- Yas Marina Circuit

here it's slightly at odds with what is a very accessible experience. The track selection also isn't too imaginative either, with Codemasters once again falling back on their existing asset library and putting in way too many tracks from their sister F1 series. We wish Codemasters would add some more imaginative and respected tracks like Knockhill or Donington rather than bland

"Codemasters' latest feels energetic, full of content and most importantly, fun"

entries from Hermann Tilke's greatest hits - Dubai anyone? That said, including Austin's Circuit of Americas is a good shout though.

When taken as a whole, it's clear *GRID Autosport* is the true sequel fans have been waiting for. Yes it still feels way too casual in certain areas, and there is a big part of us that just wants Codemasters to put in fully licensed series like they did with *TOCA* way back in the day.



Love them or hate them,
Drift events are so return in
GRID Autosport

but this game is still a massive step up from *GRID 2*.

Autosport isn't a racing sim by any stretch of the imagination and comparisons to *iRacing* are simply laughable, but for a multi-format experience it's certainly up there with the likes of *Forza Horizon* and *Gran Turismo 5*. Hell, we enjoyed our time with *Autosport* more than Polyphony Digital's soulless take on car culture, and Codemasters' latest feels energetic, full of content and fun. Choose your series, pick your teammate and put on your helmet as gaming's greatest racing series is back and it might just be its finest entry yet.

PreOrderIQ

Click here for up-to-date prices and offers now!

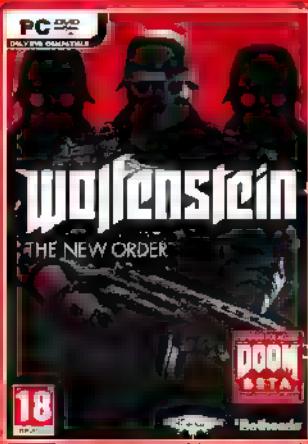


FEATURE

WHY WE FELL IN LOVE WITH...

Wolfenstein: THE NEW ORDER

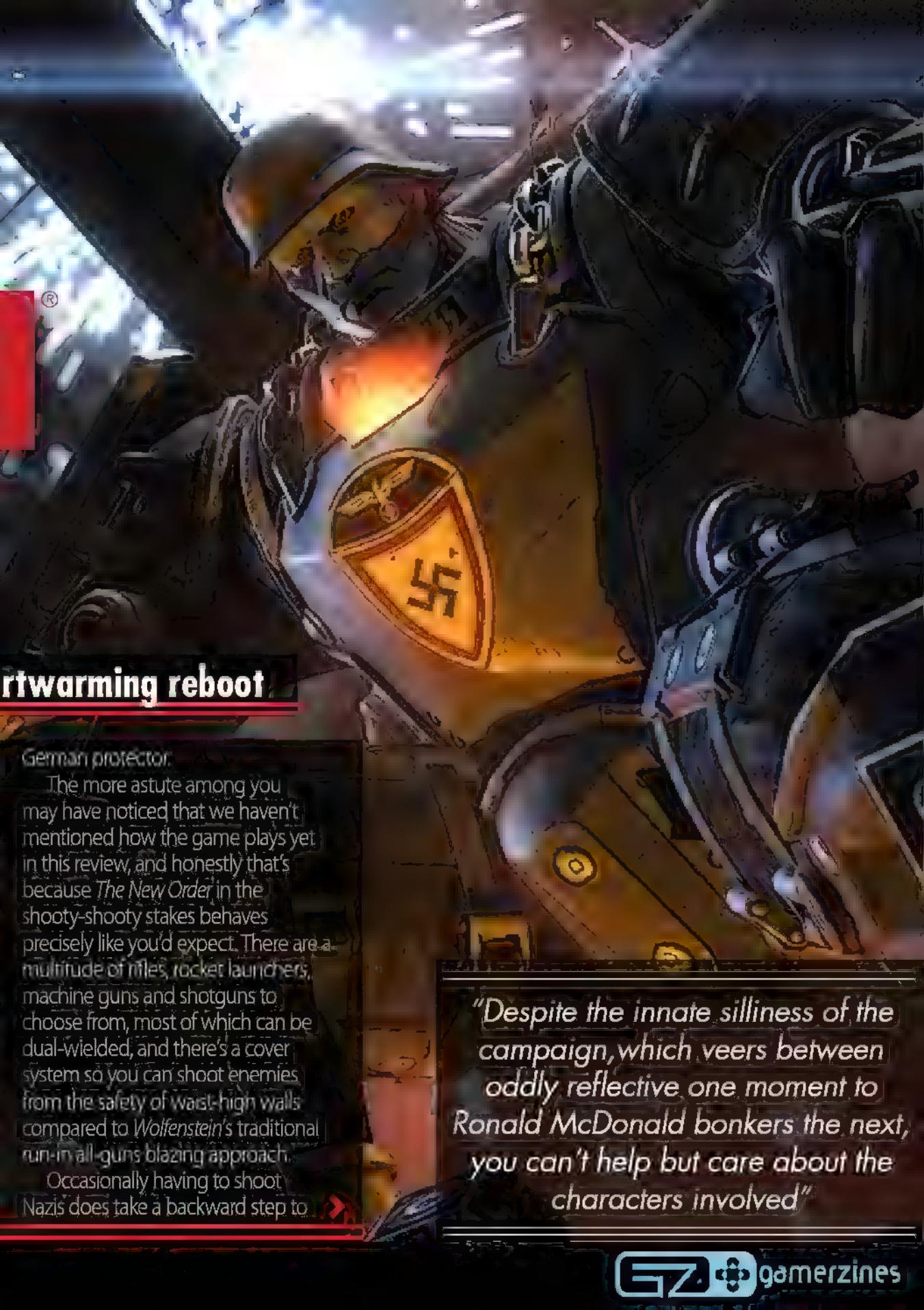
Evaluating the drama behind MachineGames' surprisingly heady shooter



PUB: BETHESDA
DEV: MACHINEGAMES
LAST GAME: N/A
PLATFORM: XBOX ONE,
XBOX 360, PC,
PLAYSTATION 3,
PLAYSTATION 4
OUT NOW

"Wake up," B.J. Blazkowicz whispers near a sleeping Nazi guard. Wolfy's protagonist then waits a moment, stabs the guard in his chest while he's resting harmlessly in his bunk and then reports, "You're dead!" There is so much dumb encapsulated in that little moment that when you see it, it's hard not to let out a chortle. It's a Nicholas Cage in *Drive Crazy* calibre of insanity and indicative of how much of an identity crisis *Wolfenstein*'s campaign suffers. For instance, this moment, in all its stupendous glory, pops up a couple of levels after B.J. liberates a Jewish prisoner from a concentration camp, but after the American warrior ends

up shooting Nazis on the moon in a manner that would make Roger Moore shake his head in disbelief. It doesn't take a genius to figure out that there are a few conflicting tonal differences there. The thing is, despite the seemingly innate silliness of this single-player shooter adventure, which veers between oddly reflective one moment to Ronald McDonald bonkers the next, you can't help but care about the characters involved. B.J.'s relationship with love interest Anya is handled well, even the obligatory sex scenes, but the best characterisation in this game involves an anti-social hacker named Tekla, a mentally-handicapped superman named Max Haas and his



Artwarming reboot

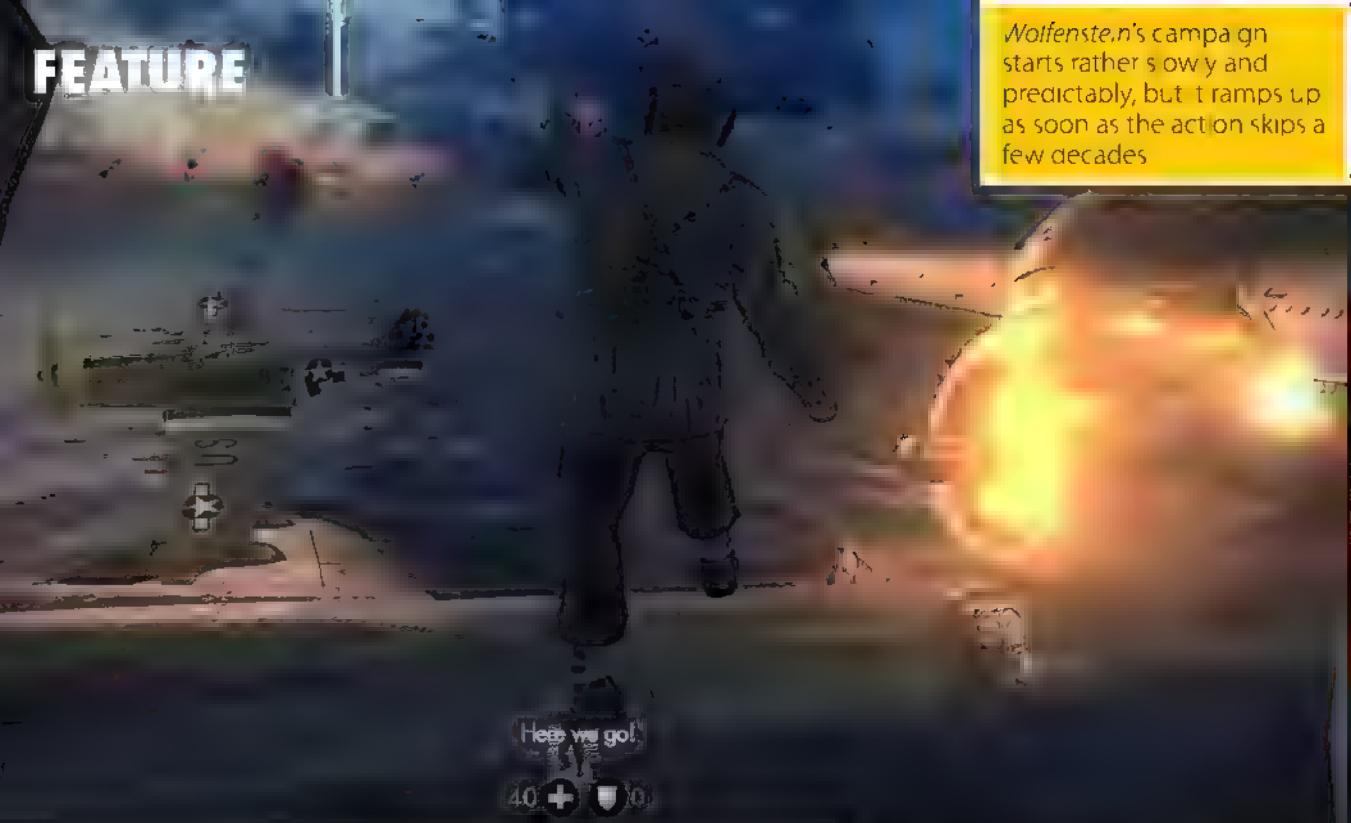
German protector.

The more astute among you may have noticed that we haven't mentioned how the game plays yet in this review, and honestly that's because *The New Order* in the shooty-shooty stakes behaves precisely like you'd expect. There are a multitude of rifles, rocket launchers, machine guns and shotguns to choose from, most of which can be dual-wielded, and there's a cover system so you can shoot enemies from the safety of waist-high walls compared to *Wolfenstein*'s traditional run-in-all-guns-blazing approach.

Occasionally having to shoot Nazis does take a backward step to

"Despite the innate silliness of the campaign, which veers between oddly reflective one moment to Ronald McDonald bonkers the next, you can't help but care about the characters involved"

FEATURE



Wolfenstein's campaign starts rather slowly and predictably, but it ramps up as soon as the action skips a few decades

TERTIARY DETAILS

There are lots of things in *The New Order* that frankly have no business being in a *Wolfenstein* game, but if we're honest we're glad MachineGames made the extra effort of putting in surprises. For instance, throughout the campaign there is ample opportunity to pick up lore items via cutout newspaper clippings and the like, which tell the story of what has happened on a global scale between the game's beginning at the end of World War Two to Wolfenstein's distinctly different version of the 1960s. All of this content is optional, but if you pass up this supplemental material you are missing out on some of the best story content *Wolfenstein* has to offer, such as the Nazis struggling to capture a prolific killer or a certain German take on The Beatles. If you keep an eye out for glowing lore items in levels you'll find plenty of extra story morsels to savour.

utilising a laser gun to burn holes through walls, lower platforms by burning through chains etc; but to call these challenges 'puzzles' would be a tad misleading.

An open-ended level structure

"Effectively MachineGames has moulded a campaign that has its cake and eats it too"

occasionally allows players the choice to deviate from a singular path but these usually involve ducking into vents and the like, all of which offer a different way to the same point.

Undoubtedly the best moments in this new breed of *Wolfy* involve its story and its characters, which together offer genuinely touching

Purge des "indésirables" à Paris

Des rumeurs se propagent au sujet d'une nouvelle campagne lancée par la police secrète de Paris. D'après nos sources, la police essaierait de débarrasser la ville de ce qu'elle nomme "les indésirables": homosexuels, personnes d'apparence "étrangère", handicapés mentaux et autres "étrangers". Ces hommes, femmes et enfants sont arrachés à leurs loyers et disparaissent sans laisser de traces. "Personne n'est à l'abri de ces tues", a déclaré l'un des citoyens concernés qui nous avons parlé qui a réussi à échapper à un "fugue tout qu'il a encore longue".

There are poignant moments in *Wolfenstein*, and usually they aren't shoved down the player's throat.

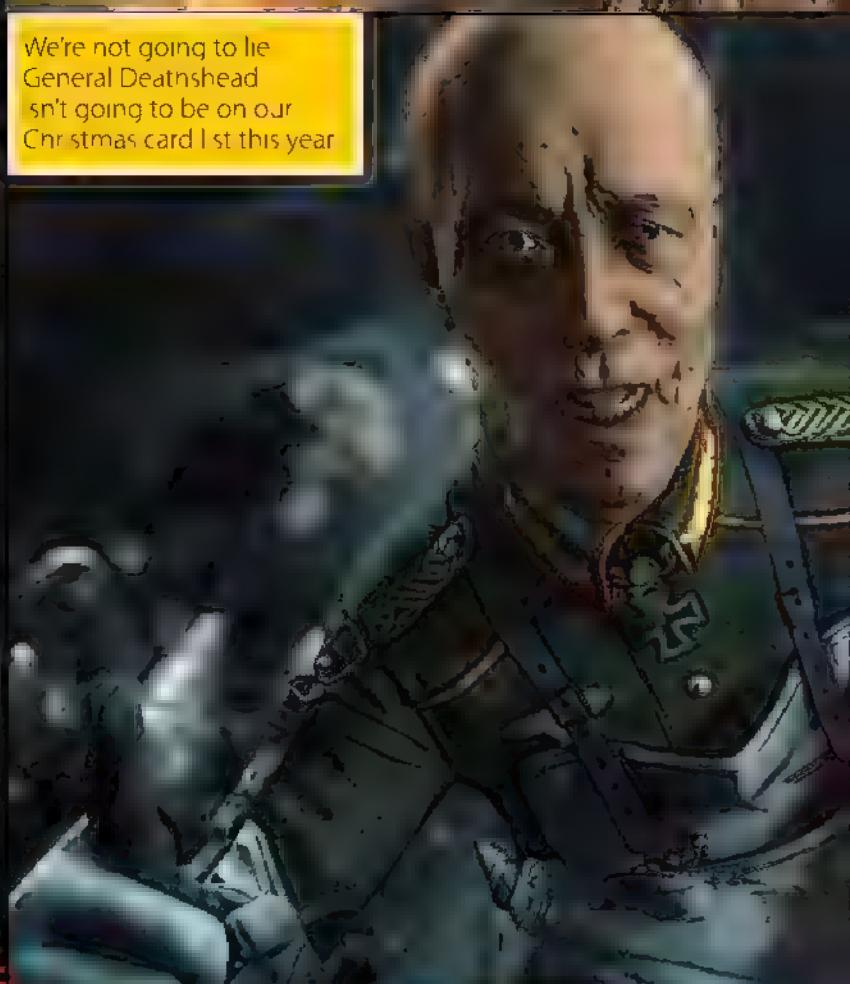


moments. We teared up not once but twice during the campaign's 12-hour running time and we hardly ever cry. That time Bambi's mother died? Not bothered. Rose letting go of Jack in *Titanic*? Pul-ease. Dumbo getting taken away from his mother? Yeah, okay that one got us, but we're not complete monsters!

We won't say which moments made us tear up as they veer into spoiler territory, but the poignant, albeit somewhat anti-climatic end might have been one of them.

So to recap. Tonally, *Wolfenstein* is a mess, but its heart is in the right place. Ranging from oddly sombre to sporting slightly hyperactive 'Let's kill some motherf**kers' motifs, this experience surprisingly gels together nicely. Effectively, MachineGames has moulded a campaign that has its cake and eats it too, which is a miracle seeing the historical basis of the faction your fighting against.

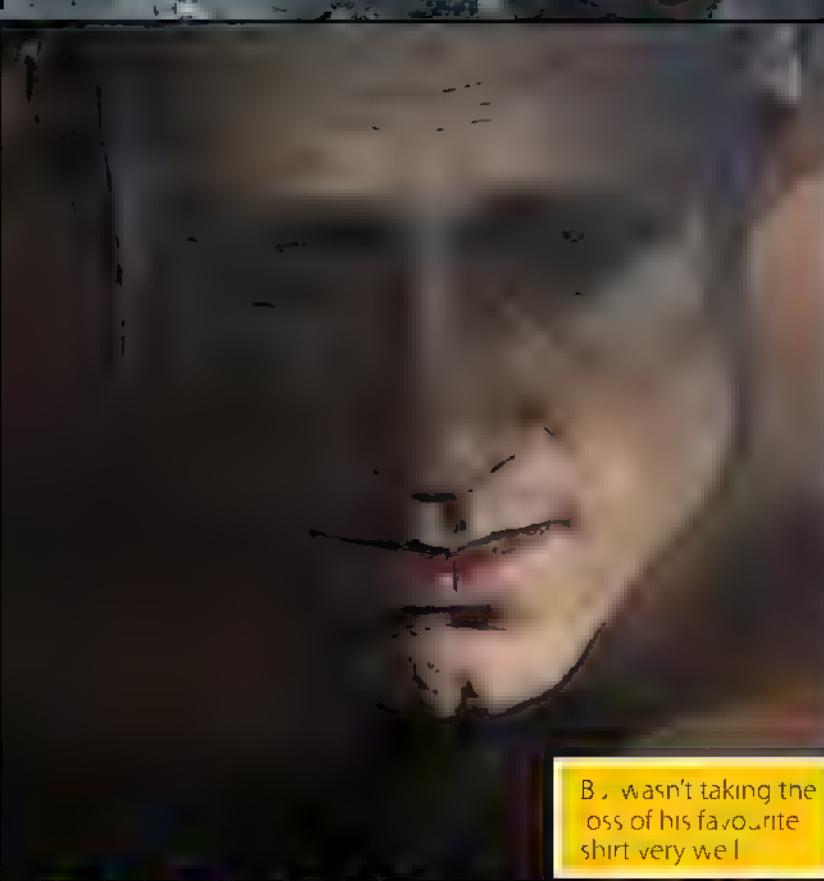
We're not going to lie: General Deatnshead isn't going to be on our Christmas card list this year.



FEATURE



Dual wielding weapons feels proper badass, and enemy's will feel the full effect of your double armed ballistic fury



B.J. wasn't taking the loss of his favourite shirt very well

The alternate history vibe lets the Nordic developers off any controversy associated with their game's utterly dark yet bloodlust-filled subject matter, but then sentient mechs and

"When compared with the Call of Duty of this world, MachineGames' debut comes across as infinitely more inventive"

robot dogs have a tendency to do that. On reflection, it is odd that Hitler, Himmler, et al don't feature at all, instead replaced by a scarred-up baldy known as General Deathshead,

10 FEB 1944

LAST

TOPICS

COLLECTIBLES

TUTORIALS

ENIGMA CODES

LETTERS

GOLD

CONCEPT ART

CHARACTERS

HEALTH UPGRADS

Levels in *New Order* have lots of different collectible items to hoover up, but the existence of these macguffins aren't quite so tempting as to encourage more than one playthrough.

but again that works in the context of the game. Besides we wouldn't be surprised if Hitler-mech DLC arrived down the line. Yes, adding these guys in post-release would be really crass, but it isn't impossible.

Wolfenstein: The New Order is a smorgasbord of both pro and anti-war sentiment, and that's the secret that keeps it consistently surprising and entertaining throughout its short yet memorable running time. When compared with the *Call of Duty*s of this world, MachineGames' debut comes across as infinitely more inventive and as a result much more enjoyable. Yes its tone veers between silly and thoroughly morbid, but against all the odds, the campaign pulls it off with some style, and that alone makes it worth your time. Brave, daring and occasionally incredibly dumb, *Wolfenstein* is back and it's got teeth!



Secret Police Headquarters
To facilitate a society that adheres to the principles of the Nazi ideology, the Secret Police of Berlin is an essential part of everyday life in Berlin. Their presence is of course omnipresent and invisible. The citizens of Berlin know that their every move is being watched and, having been indoctrinated for over a decade, that it is for their own good, most of them are perfectly fine with this.

Secret Police Headquarters

HEADQUARTERS

Midway through the campaign players move into an underground shelter, which acts as a base of operations for the resistance. Between missions, players can move around this environment freely and talk to NPCs, gaining insight into their respective personalities and histories. The benefit of this tonal shift is two-fold: firstly, these headquarters sections allow players to regain their breath and actually let the fiction of the game overtake their natural propensity to kill, and secondly it allows MachineGames' impressive character design to become the star of the show. Not many shooters can get away with a mission that involves you searching for a friend's lost wedding ring, but in this game that simple act is rather emotional.



GAME ON

DLC & UGC Round-Up

The Wolf Among Us: Episode 4



PUB: Telltale Games
DEV: In-house
OUT NOW

We've been fans of Telltale Games since *Puzzle Agent* and we've also been one of their harshest critics when they've put out terrible games on occasion (*Jurassic Park* anyone?), but *The Wolf Among Us* is frankly brill. Hell, we'd even put this adventure series based on Vertigo Comics' *Fables* IP above Telltale's work with the similarly cherished, *The Walking Dead*. Yes, yes Clementine is cool, but she doesn't hold a candle to Bigby, and she's nowhere near as emotionally conflicted. If you're looking for a new episodic

adventure series to get involved with this is our pick. The characters are brilliantly realised, the story is novel and each twist is unexpected. Play this before all the surprises get spoiled come Game of the Year time. ■



Diablo III: More Lustin' for Loot



PUB: Activision Blizzard
DEV: Blizzard
OUT NOW

Things are changing at Blizzard. It used to be the case that the Californian developer treated their fans with an air of superiority,



telling them that their complaints weren't valid and that they knew what was best for their games, but that view is changing. Case in point; this month Blizzard held a two-year anniversary event for PC *Diablo III* players, essentially doubling the drop rate for Legendary gear and weapon items. It was only meant to last a week, but then against all odds Blizzard made the increase permanent! This may sound like a minor thing, but it changes the experience of playing the loot-driven dungeon crawler dramatically. Sometimes fans are right Blizzard, listen to them more please! ■

Watch Dogs: Conspiracy



PUB: Ubisoft
DEV: Ubisoft
Montreal
OUT NOW

Ubisoft Montreal released an ingenious piece of DLC for their *Grand Theft Auto*-alike *Watch Dogs* this month, centring around populating the game's open-world with distinctly human-looking robots. You need to look carefully at the people milling about to work out if they're human or android, and this DLC challenges players to hunt them all down in a world modelled after a near-future Chicago – like a certain Deckard in *Blade Runner*. Emulation of Ridley Scott's sci-fi classic does fall short of

adding a hovercar and a strangely introspective Rutger Hauer to *Watch Dogs*, but movie-goers can't have it all. ■



Skyrim: Interesting NPCs



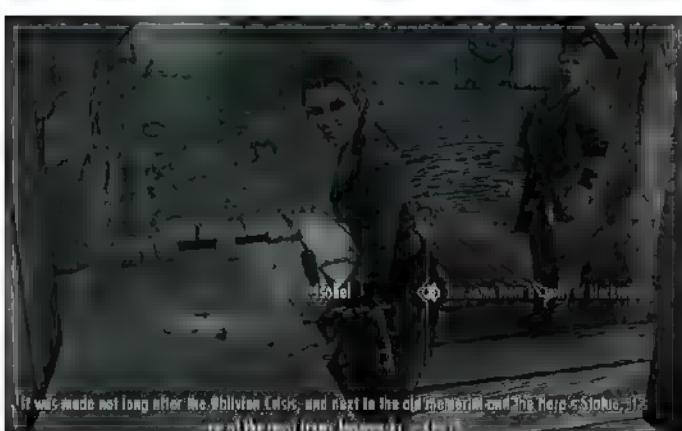
DEV: Kris

Tekakashi

FIND IT: www.nexusmods.com/skyrim/mods/8429

Bethesda's gigantic fantasy RPG *The Elder Scrolls V: Skyrim* must be the most modded game in existence. At the

time of writing, popular mod hub Nexus boasts over 34,000 different user-created files for *Skyrim*, adding new playable areas, quests and graphical tweaks to the game. This mod adds 250 voiced NPCs, 50 quests, 25 followers and 15 new marriage NPCs to the sequel's open-world, and all this new content clocks in at approx. 2.5Gb which by the way is larger than the last pay-to-play DLC for *Skyrim, Dragonborn*. Endorsed by over 14,000 gamers, *Interesting NPCs* is definitely a must-play and expands an already massive experience hugely. ■



GAME ON

Betas and Early Access

Assetto Corsa



PUB: Kunos Simulazioni
DEV: Inhouse
OUT NOW

The Early Access situation on Steam is getting ever so slightly ridiculous at the moment, with the quality of games on the service and the nature of their completion varying massively from title to title. Take *Assetto Corsa* for instance. The racing sim has been available since November and already it's pretty feature complete, with the Italian developers behind the game adding online multiplayer functionality this month, whereas if you compare that to the buggy mess that is *Air Control*, it seems stupid that they occupy the same

category on Steam. Valve needs to start vetting the quality of games on the Early Access scene, as if they don't this handy marketplace for budding developers will descend even further into farce. ■



Dead Island: Epidemic



PUB: Deep Silver
DEV: Stunlock Studios
OUT NOW

In last month's issue when we went hands-on with *Dead Island: Epidemic* we were granted access via a free code sent to our inboxes after we registered to play the game on its official website. Despite a strong amount of cynicism on our end, we quite



enjoyed our time with *Epidemic*, so much so we recommended it to all our mates. By the time they got around to playing the game though, *Epidemic* had arrived on Early Access and low and behold, Deep Silver stuck the game behind a £12.99 pay wall. It's no longer possible to play *Epidemic* for free, instead you now have to pay to play this game in its unfinished Beta form. Usually that would be fine but *Dead Island: Epidemic* will be free-to-play at launch, so essentially Early Access players are paying for the privilege to test a game. C'mon Deep Silver. Sort yourself out. ■

ArcheAge

BETA

PUB: Trion Worlds
DEV: XL Games
TBC

Anticipation for ArcheAge, the next MMORPG from Jake Song (the key developer behind *Lineage*) is building nicely at the moment with Trion Worlds about to unleash the game's Beta client onto the West. The MMORPG market is in a fascinating place at the moment, with *WildStar* winning over plenty of former *World of Warcraft* players, as well as formerly jaded online gamers, while *RIFT*, *Star Wars: The Old Republic*, *The Secret World*, *TERA* and *Guild Wars 2* are still truckin' along rather nicely. Where does *ArchAge* fit into all this? Well, the thoroughly Korean MMORPG has a more

sandbox structure, with players able to own their own castles in a fantasy landscape tailor-made for clan-related conflict and treachery. Think *EVE Online*, only with horses and swords rather than spaceships. ■



Carmageddon: Reincarnation

EAC

PUB: Stainless Games
DEV: In-house
ETA: 2014

Thankfully not all games developers are taking advantage of 'Early Access' status in order to pull the wool over gamers'



eyes. Instead Stainless are using the extra grace period to add to their game slowly but surely, with everything in

Carmageddon: Reincarnation improving over the past months. May's Update 2 optimised the game client further, improving performance, adding one new track, three new cars and even more beautifully destructive power-ups to the game. *Reincarnation's* bug-free launch build is still a ways off, but the signs are very encouraging for this destructive racer. ■

ISSUE 18

NEXT MONTH



FEEL THE NEXT-GEN
LOVE IN **NHL 15**



DICE DOES
COPS 'N' ROBBERS
BATTLEFIELD HARDLINE

FirstLook | NextMonth

**COMING
SOON**



GERALT RETURNS IN THE WITCHER III: THE WILD HUNT

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